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Edited by JAMES FRANCIS COOKE Vol. XXXVIII No. 6 Entered as second-class matter Jan. 16, 1884, at the P.O. at
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Community Opers in Washington,

## The World of Music

CONTENTS FOR JUNE, 1920

Editorials ... Becoming a Prima Donna Geraldine Farrar 367 Effects of Music. ... Voice Department

Two more American singers have been engaged for next season at the Metropolitan, it is said, see liarvard and Alice Miriam. This would seem to be at pin the right direction as the pin the right direction as the pin the said of the sai

Syracuse, N. Y., has formed an association to present opera in that city under the hest possible anspices, with narive singers in combination with visiting

Henri Rabaud, the French com-poser and conductor, who directed the Boston Symphony Orchestra for a single season, has been appointed Director a single season, has been appointed Director of the Paris Conservatoire, in pince of M Galriel Fsure, who has retired from that most in consequence of ill health.

Puccini's latest opera, Sua Altezza

Tschalkowsky's opera, Eugene Onigin, was produced last season for the first time in America by the Metropolitan forces.

Convicts in some of the prisons in the United States have music at their meals to keep the peace so often disturbed at this function.

Scotti is touring the country with

Seveik, the famous violin teacher of Bohemin, is coming to Ithaca, N. Y., to reside and teach there.

Fortun Gallo, the well-known opera Impressario, has formed a partnership with Mrs. Oscar Hammerstein, to manage the Man-hattan Opera House for a period of ten year. Ills San Carlo Opera Gampany and lish chart Opera Company have been wonder-rully successful during the past year.

rully successful during the past year.

The National American Music Featural is offering prices for young artists competing in plane, veles for young artists of the past of t in the control of the

Sir Charles Stanford's new cantata, Merlin and the Gleam, was recently per-formed in London by the Alexandra Palesce Choral and Orchestral Society. The com-poser conducted in this and in his Songs of the Flect.

London is mooting the question of aving a regular nine months' opera cases every year.

sirteen thousand dollars when sprice paid for the finnons "Red Strad" (also known as the "Bett Strad") by a Palladelphia broker and musician recently. The history of this renowned violin reads like a romance.

Ossip Gabrilowitsch, who appeared as the guest conductor of the Phila-delphia Orchestra at one of its recent con-certs, was received by the audience with

Phe famous La Scala of Jillah is to active again in opera, after having been sed for a period of two years. A com-tree has been formed which will guarantee

the accessary times.

Opera to popular prices is a polect
heing agitated framition in a mercentral price of the price of the company, ask to the old Boston Opera
Company of some years ago. It purposes to
the and to give the works of American composers in addition to the standard foreign
repertoire.

Mr. Raymond Roze, the English Mr. Raymond Rose, the Engitsa conductor, died in London on January 4th. He was formerly musical director for the performances of Sir Henry Irving, and Inter, for Sir Herhert Tree. His opera, Joan of Arc, was produced with success at Queen's Hall and Covent Garden.

Trehaikowsky's opera, Eugene Onégia, was performed in Italian at the end of the Metropolitan season in New York City.

Metropolitan season in New 30x (11);

Alais Prancois Lejeni, the well-known tencher and composer, died alson Francisco, Calif., on April 8th. He had been season to the season of the season by his masses, vespers and other successive the season by his masses, vespers and other successive the season of the seas

Homer N. Bartlett, the well-known American composer, died at Hohoen his home on April 3, mage properties of the state of t Community Opera in Washington, D. C, has secred a real success during the past session, having given twenty-five past session, having given twenty-five performances modern operas. Arnold Volpe is the conductor. The operas were well attended, and the pelces were of that tunble the performance of the tunble trends of the performance of the tunble operation. The performance of the performance

osers in addition to the standard foreign perfore.

Minc. Emma Caive has aunounced her latestion of leaving the operatic and her latestion of leaving the operatic and card, is completed. 

Twilight Musicales have become a ovel feature in many localities. Mikns Petranskas, the Lithuanian

composer. is resident in the United States, He has composed many operas, choruses and songs, all based npon the folk legends of his country.

t well-known ore bestral and chorus conductor says that a fine chorus is possible in any community with proper organization and training.

The Chiengo Symphony Orchestra gave a senson of ten concerts in Milwaukee without the deficit which so often has ac-companied the activities of large orchestras all over the country. World of Music. 363 The Operatic Twins. 382
World of Music. 365 Development of Finger Independence 382

Paris had the greatest masical sea-son in her history during the past year. "La Damnation de Biancheffenr." Henri Fevrier's latest opera, had its premiere at Monte Carlo recently.

Symphony concerts at dawn were given at Easter by two Los Angeles symphony orchestrus, out-of-doors, the programs ending at full sunrise. They were well attended.

Two Italian composers, Pletro Mas-cagul and Glacomo Puccini, will be named for the Italian Senate, it is said. The annual Biossom Festival was eclebrated in Santa Clara Valley in April with a rich musical program.

A Welsir Eisteddfod was held in A Webbi Elsteddrod was been debutines. Cannada, at the close of the present season. Intense interest in the event was manifested by a great cocourse of Webb folks drawn from all parts of Canada. This was the first time a distinctively Webb Elsteddrod had been given in the Dominion.

the fourtheas T. Griffes, the talented young American composer, died on April 9, 1920, at New York City. He was well-known for his works both him of the form and for the works both the property of the solidary here the public was about the force the public.

Gino Mariuuzzl has succeeded Cam-Wille's Prayer (Vocal)

E. L. Ashford

Main at the artistic conduction of the conduc



James Montgomery Flagg describes triumph of Edison's new phonograph on March 10th before a distinguished New York audience that packed Carnegie Hall. RE-CREATED voice substituted for living voice-in darknessand no one detected the substitution.

THE recital was at Carnegie Hall this afternoon—the Edison Company asked me to go to it and report, in my own way, just what happened-I did.

There was a big bunch of New Yorkers

A pleasant gentleman in an Ascot tie introduced the phonograph, which stood unemotionally in the center of the stage through the ordeal, without a suspicion of selfconsciousness.

Then Miss Case. She draped her beautiful self in an almost affectionate posture against the phonograph. One of her own song recordings was put on the instrument, and they, Miss Case and the phonograph, sangtogether. Then she would stop and her other self would continue then together again looked away and then back again-it puzzled me to determine which was at the bat! She sang a charming duet with herself, too-one of them doing the alto business-I couldn't say which.

Then the tallest pianist in the civilized world, sometimes called Victor Young, played a charming thing accompanied by himself via the phonograph-lifting his fingers away from the keys now and again. I could away from the keys now and again. I could SEE him stop playing, but I couldn't HEAR him stop—the recording was so exact. It was remarkable. Most piano selections on a reproducing instrument sound like Mamie Hooligan beating the old family box, if you recall the ones you've suffered through.

Then the big stunt of the recital—the dark scene. Miss Case began singing with the phonograph. At a certain stanza the house was suddenly darkened. The song went on. I was shooting my ears out like periscopes to detect the second when she would stop and leave the stage. I was sure I got it! But she seemed to be back again! Then I knew I was being completely deceived. The flood of light came on again-but no Anna! Only the self-possessed and urbane phonograph standing there singing away. It might have

been the singer herself—only it wasn't so good looking!

It was quite wonderful and the audience applauded and laughed. Two girls behind me said "Goo-gracious". It was both charming and astonishing.

James Montgowy Frag

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JUNE, 1920

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#### What the World Needs Most

June, to some teachers, means the tag end of the busy season. Just why the music teacher in the public school, who works five hours a day for five days, and occasionally gets up to eight or nine hours a day for short stretches of time, should feel entitled to three months' vacation, is difficult to tell.

Teachers everywhere have been insisting upon more money, and the first thing that the business men on the school boards point to, is the fact that the teacher's job ealls for only twentyfive hours a week for five-sixths of the year, whereas they expect their employes to work for twice as many hours for all the year except during a week's or two weeks' vacation. Of course the teacher's work is highly specialized and very exacting. Teachers usually show this in their appearance after they have been teaching a few years.

Many teachers with pedagogical zeal work ten or twelve hours a day seven days a week, instead of five hours. Music teachers during the busy season do not stop at eight hours a day. They do, however, make the great mistake of wasteful vacations. It has become the custom, however, of many of the best known teachers of the day to teach all Summer, not merely at the summer schools but in our great cities. Chicago and New York are erowded with music students in the Summer.

What the world needs most at this time is work, work and more work. One of the astute English politicians, when asked for a motto or slogan for a political campaign, of workers, replied that the greatest slogan of the time was

"For God's Sake-WORK!"

He said that he used the slogan seriously and reverently. The people who are elamoring for shorter and shorter hours and more and more money, should stop for a moment to think that the greatest men of our times—the Edisons, the Roosevelts, the Lloyd Georges, the Clemenceaus—the greatest money makers of our times, the Carnegies, the Rockefellers, the Rothchilds, the Schwabs, etc., have all been sixteen and twenty-hour men, rather than eight-hour men.

Ruin and chaos follow any nation in which the workers do as little as they can instead of as much as they can. No man should be oppressed or underpaid, but because he is oppressed and underpaid is no reason why he should not, under proper conditions, labor to his utmost normal capacity.

This is not the year for music teachers to stop working during the summer merely because some have made unusual incomes. During June, plan to do all the teaching you possibly can this Summer. If you conduct your work right your summer will be far more delightful. The student who "lays off" for two or three months every year stands a small chance of ever becoming a Paderewski, an Ysaye or a Galli-Curei. What the war-exhausted world needs most at this time is armies and armies of constructive workers to repair the damages of waste. The Religion of work for the best of mankind is the Lord's Religion.

#### Mistaken Wiseacres

WHEN Verdi went to the Milan Conservatory it is reported that Basily, the principal, after a thorough examination, decided that the boy had not the requisite talent, and accordingly rejected the greatest Italian master since Palestrina. Indeed, it often seems to be the weakness of highly schooled conservative academicians to be stone blind to real talent. There are innumerable instances in musical history of

teachers rejecting or discouraging young men and women who have afterward become far more eclebrated than the teachers who turned them down. Garcia at first turned aside Jenny Lind, and the following incident from Mr. David Bispham's highly interesting book A Quaker Singer's Recollections indicates how the able and experienced Sir George Henschel might have robbed America of her greatest baritone if Mr. Bispham's ambition had not been unconquerable. After an examination by Hensehel, who was then conducting the Boston

Symphony orchestra, Mr. Bispham says: "After full inquiry into my experience and capabilities he told me, to my keen disappointment, that he thought them inadequate as a basis for professional work, for what I had done had been done entirely as an amateur and without serious study. I was listening to an accomplished pianist, composer, conductor and singer. I could not play the piano. I had never conducted. I could not compose, but I thought I could sing. Hensehel, however, told me that though I had a good natural voice, my inability to play the piano made it fairly impossible for me to learn even a little of the music I must know if I wished to take up a singer's career with any reasonable hope of success. Disappointed as I was, I nevertheless determined from that night to be a singer."

#### Musical Rebirth

MUSICAL history is full of instances of men and women who, in early life, showed little of the greatness which the world was only too glad to recognize when it became manifest. Their friends in youth were often inclined to laugh at their dreams and aspirations. Nor could the friends be blamed, because many of these people doubtless did not then possess the powers that they dreamed about. They came later into possession of them through hoping, dreaming, working. What they have done you may do in your own music if you hold your ideal zealously enough before you all the time and constantly keep working toward it.

First of all, you must convince yourself that it is possible to be reborn through the will. You must know that not only the mind, but the body, is affected by thought in a most marvelous manner. Dr. Arthur Holmes, distinguished educator and psychologist, in his well-known work, Principles of Character Making, instances three famous cases of stigmatization. Stigmatization is the term applied to the unmistakable physical markation due to the action of the mind. He first quotes the case of St. Francis of Assisi, born in 1182. "In 1224, on Mt. Alverno, St. Francis saw appearing before him a vision of the crueifixion. Upon this he meditated deeply and profoundly, until in an eestasy of prayer for the meaning of this vision, the marks of the crucifix as he had seen them in the vision appeared on his own body-the nail wounds on his hands and feet and the spear-thrust in his side. These remained until his death two years later, and the marks are attested by Pope Alexander the Fourth, St. Bonaventura and other witnesses who saw the wounds, both before and after his death."

Dr. Holmes then eites the case of St. Catherine of Sienna, who lived one hundred and eleven years after St. Francis and was similarly marked as a result of great religious emotion. The seeptical will, of course, regard these as cases of mediæval imagination, but what can be said of the identical case of Louise Lateau, a poor Belgian peasant girl, born in 1850, and died in 1883?

miraculous or due to some neuropathological condition." Dr. Holmes also quotes another case of stigmatization in our own Middle West. We have quoted these instances at length in The Etude to stimulate an interest in a question very dear to the hearts of many of our readers: "Can I really remake my musical self

to become what I aspire to become?" There come times when young musicians get hopelessly down in the dumps. Apparently everybody is succeeding but them. They begin to doubt their own gifts-their chances of success. They have never studied the careers of other great musicians closely and do not realize that the masters have really made themselves successes by clinging to their ideals and working with might and main until success came. Thousands of men and women have been reborn through the force of the will united with the spiritual uplift that comes from striving to do the bidding of the Master in producing some great work for the good of mankind.

#### Upright Criticism

AMERICA may well be proud of the greater body of music critics in this country. There is never any suspicion among fair-minded, experienced persons that the greater number of critics are likely at any time to barter their opinions for money. We know only too well that in a few disgusting instances it has been possible to secure in print any kind of criticism desired, upon payment of hard cash. There have also been cases, too, where musicians have been blackmailed by heinous attacks (or by the still more feared threat of completely ignoring work that should be recognized) into giving up large sums of money to villainous journalists.

The unfortunate phase of this subject is that the criticism that can be influenced by mercenary means is usually absolutely worthless and musicians who worry because they are at tacked or are not attacked are usually not injured in the least except by the ogre of fear. Papers that bear the stain of blackmail have literally no influence. The hyenas of journalism attack only the dead and dying, howling long and loud; but the sound soon dies out upon the descrt air. Yet in many continental cities we are told that artists are held in more or less abject fear of what may appear in print about them. Really the only thing that happens is that their own peace of mind is

disturbed-quite without reason. Ernest Newman, one of England's most read critics, satirizes the continental corrupt critic in the following amusing manner by demanding that English critics be paid. England would, of course, make quick work of the critic who sold the one thing which makes his services of any value to the public-his honest, well-balanced, experienced judgment. Mr. Newman says:

"I do not think that the music critic objects, as a matter of principle, to being bribed-if I may be permitted to describe in the crude language of the vulgar what ought to be a very delicate and charming operation! I, for my part, certainly do not; all that I expect is that the bribe shall be big enough to be worth taking. I have my price, like other men, and have no intention of lowering it. A whiskey and soda or a cigar from a tenor, or a sweet look from a soprano, is not sufficient. If they will offer me as much as I might win in a football guessing

"After an exhausting illness she was so near death that contest—a motor car or £1,000 a year for life, or a villa at Brighton-I shall consider it. After all, why be honest, as the cant phrase goes, when by a trifling relaxation of the moral tension you can not only benefit yourself, but give pleasure to a very large and deserving class of men and women?"

Alas! some day in the future in some literal land Mr. Newman's remarks are sure to be taken as an indication of the lax morals of the press in the early twentieth century! If great wealth is a sign of corruption we can at least say that most of the critics of leading cities do not show any evidences of contamination. Our critics are a splendid body of free-thinking, unbiased men who have had to suffer many times for their independent opinions—taking abuse from unsuccessful artists who, if they could, would in many cases gladly buy the critic's opin-Virchow and others, all of whom, according to Dr. Holmes, "agreed that imposture was impossible. The marks were either ion. Only last month we heard an artist long past her prime describe a New York critic as an absolute musical ignoranus. The critic in question was a graduate of one of the leading American universities, had written many noteworthy books, had studied music with fine masters, and heard the best music of the world as his profession for nearly fifty years. The position of critic is surely not that of reclining on a bed of Jacqueminots and Maman Cochets!

#### An Amazing Condition

THE basic economic law of supply and demand has again come into music with an altogether unexpected and surprising force. The increased number of symphony orchestras in America, the great number of players for the new moving picture orehestras (which in many instances are symphony orchestras of altogether unusual size and quality), and the restrictions placed upon alien performers by the musical unions -these factors have created a demand for orchestral players that is quite unprecedented. Some years ago, for instance, \$27.00 a week was considered good pay for a fine oboe player. Now the first oboeist in a large orchestra receives \$100 a week and has opportunities to earn more money "on the outside." The demand for fine wind players is so great, and the supply limited, that Dr. Walter Damrosch has established three free oboe scholarships at a foremost New York institute of musical art. In addition, each scholarship carries with it the sum of \$400 for the student's support. Of course, there are thousands of players of string instruments, but the number of superfine performers is limited, and the demand is growing greater every minute. With the minimum union rate of \$50.00 week continually tending to increase, orchestral employment s becoming a very lucrative occupation. But it is all a matter of supply and demand. If the supply of players were adequate, these rates would go down with a thump. However, under present conditions they are far more likely to go up than down. Fifty to one hundred a week is a mighty good income in comparison with the average income of all professional people.

#### Catalogs

In any business house of considerable size there is usually one man (sometimes a whole department) given over to what might be called Catalogs. It is very necessary to be able to find where to buy certain things, what those things cost and the proper name or number by which to order the desired

The active music teacher should have just the catalogs he needs and have them so that they are kept in order and immediately accessible. We know of one teacher who kept his catalogs in a cheap small box letter file. Too many catalogs are confusing-better have one set of one leading firm and then use the firm to order pieces not found in their catalog if

Your catalog should be strictly up-to-date. Especially at this time when prices change so very rapidly it is necessary to have the latest catalogs to save mistakes and correspondence. "Order right and save postage" is a good rule. Business firms spend thousands of dollars in time and money to help you. Take advantage of their enterprise and get the right catalogs. THE ETUDE





## What Must I Go Through to Become a Prima Donna?

An Interview Especially Secured for THE ETUDE with the Distinguished American Opera Star

#### GERALDINE FARRAR

Bernhardt.

The following interview is rich in advice to any young woman who desires to know what she must do in order to hecome a prima donna.]

head voice is the dynamo which alone must endure

all the necessary fatigue, leaving the actual voice

phases free to float unrestricted with no ignoble dis-

tortions or possible signs of distress. Alas, it is not

"To note two of our finest examples of greatness in

Reszke, neither of whom had phenomenal vocal

"The singing art is not a casual inspiration and it

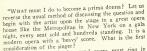
reliable as any intricate machinery, and will under all

able to control and dominate her gifts to their fullest

extent. This is not learned in a few years within the

four walls of a studio, but is the the result of a life-

circumstances (save complete physical disability)



"Primarily, an artist in grand opera must sing in some fashion to insure the proper projection of her rôle across the large spaces of the all-too-large auditoriums. Those admirable requisites of clear diction, facial expression and emotional appeal will be sadly hampered unless the medium of sound carries their message. It is often from sad experience that one among many rises superior to some of the disadvantages of our modern opera repertoire. Gone are the days when the facile vocalist was supported by a small group of musicians intent upon a discreet accompaniment for the benefit of the singer's vocal exertions. Voices trained for the older repertoire were not at the mercy of an enlarged orchestra pit, wherein the over-zealous gentlemen now fight-furioso ad libitum-for the supremacy

easy to write of this, but the experience of years proves how vital a point is its saving grace and how, of operatic effects. "An amiable musical observer once asked me why unfortunately, it remains an unknown factor to many. we all shouted so in opera. I replied by a question, asking if he had ever made an after-dinner speech. this marvelous profession, Lilli Lehman and Jean He acquiesced. I asked him how many times he rapped gifts, I would point out their remarkable mental equipon the table for attention and silence. He admitted it was rather often. I asked him why. He said, so ment, unceasing and passionate desire for perfection, that he might be heard. He answered his own quespaired with an unerring instinct for the noble and distinguished such as has not been found in other extion by conceding that the carrying timbre of a voice ponents of purely vocal virtuosity, with a few rare cannot compete successfully against even banquet hall festivities unless properly focused out of a normal exceptions, as Melba and Galli-Curci, for instance, to speaking tone. The difference between a small room mention two beautiful instruments of our generation. and one seating several hundreds are quite two altogether different propositions for the orator. If the should never be treated as such. The real artist will mere rattling of silver and china will eclipse this vocal have an organized mental strategy just as minute and effort in speech I leave to your imagination what must transpire when the singer is called upon to dominate with one thread of song the tremendous onslaught of an orchestra and to rise triumphant above it in a theater so large that the faithful gatherers in the gallery tell me we all look like pigmies, and half the time are barely heard. Since the recesses where we must perform are so exaggerated everything must be in like proportion, hence we are very often too noisy, but how can it be otherwise if we are to influence the eager tax-payer in row X? After all, he has not come to hear us whisper, and his point of vantage is not so admirable as if he were sitting at a musical comedy in a small theater. For this condition the size of the theater and the instrumentation imposed by the composer are to be consured, and less blame placed upon the overburdened shoulders of the vocal competitor against these odds. Little shading in operatic tone color is possible unless an accompanying phrase permits it or the trumpeter swallows a pin!

#### Lucia or Zaza

"If your repertoire is The Barber, Lucia, Somnambula and all such Italian dainties, well and good. Nothing need disturb the complete enjoyment of this lace-work. But, if your auditors weep at Butterfly and Zaza or thrill to Pagliacci, they demand you use a quite different technic, which comes to the point of my story.

I believe it was Jean de Reszke who advocated the voice 'in the mask' united to breath support from the diaphragm. From personal observation I should say our coloratura charmers lay small emphasis on that highly important factor and use their head voices with a freedom more or less God given. But the power and life-giving quality of this fundamental cannot be too highly estimated for us who must color our phrases to suit modern dramatics and evolve a carrying quality that will not only eliminate the difficulty of vocal demands, but at the same time insure immunity from harmful after effects. This indispensable twin of the

Biognatures, Nove—Although one of the youngest of the motive internal suggest, none has achieved such an other consideration and regulation as the public section in siderous. At the school and the public section in the "There was a time when ambition and overwork so told upon me that mistakenly I allowed myself to minimize my vocal practice. How wrong that was I found out in short time and I have returned long since to my earlier precepts as taught me by Lilli Lehman.

#### Keep the Voice Strong and Flexible

'In her book How to Sing, there is much for the student to digest with profit, though possible reservations are advisable, dependent upon one's individual health and vocal resistance. Her strong conviction was, and is, that a voice requires daily and conscientious exercise to keep it strong and flexible. Having successfully mastered the older Italian rôles as a young singer, her incursion into the later-day dramatic and classic repertoire in no wise became an excuse to let languish the fundamental idea of beautiful sound. How vitally important and admirably bel canto sustained by the breath support has served her, is readily understood when one remembers that she has outdistanced all the colleagues of her earlier career and now well over sixty, she is as indefatigable in her daily practice as we younger singers should be.

"This brief extract about Patti (again quoting Lilli Lehman) will furnish an interesting comparison:

"In Adelina Patti everything was united-the splendid voice paired with great talent for singing, and the long oversight of her studies by her distinguished teacher, Strakosch. She never sang roles that did not suit her voice; in her earlier years she sang only arias and duets or single solos, never taking part in ensembles. She never sang even her limited repertory when she was indisposed. She never attended rehearsals, but came to the theater in the evening and sang triumphantly, without ever having seen the persons who sang or acted with her. She spared herself rehearsals, which, on the day of the performance or the day before exhaust all singers because of the excitement of all kinds attending them, and which cor , but - neither to the freshness of the voice nor to the 1. o. the pro-

"'Although she was a Spaniard by birth and an American by early adoption, she was, so to speak, the greatest Italian singer of my time. All was absolutely good, correct and flawless, the voice like a bell that you seemed to hear long after its singing had ceased. Yet she could give no explanation of her art, and answered all her colleagues questions concerning it with "Ah, je n'en sais rien!" She possessed unconsciously, as a gift of nature, a union of all those qualities that other singers must attain and possess consciously. Her vocal organs stood in the most favorable relations to each other. Her talent and her remarkably trained ear maintained control over the beauty of her singing and her voice. Fortunate circumstances of her life preserved her from all injury. The purity and flawless-ness of her tone, the beautiful equalization of her whole voice constituted the magic by which she held her listeners entranced. Moreover, she was beautiful and gracious in appearance. The accent of great dramatic power she did not possess, yet I ascribe this more to her intellectual indolence than to her lack of ability.

"But how few of us would ever make a career if we waited for such favors from Nature!

#### Lessons Must be Adequate

"Bearing in mind the absolute necessity and real joy in vocal work, it confounds and amazes me that teachers of this art feel their duty has been accomplished when they donate twenty minutes or half an nour to a pupil! I do not honestly believe this is a fair exchange, and it is certainly not within reason to believe that within so short a time a pupil can actually benefit by the concentration and instruction so hastily conferred upon her. If this be very plain speaking, it is said with the object to benefit the pupil only, for it



MISS FARRAR'S LATEST PHOTOGRAPH, TAKEN EXPRESSLY

is, after all, they who must pay the ultimate in success or failure. An hour devoted to the minute needs of one pupil is not too much time to devote to so delicate a subject. An intelligent taskmaster will let his pupil demonstrate ten or fifteen minutes and during the same period of rest will discuss and awaken the pupil's interest from an intelligent point of view, that some degree of individuality may color even the drudgery of the classroom. A word of counsel from such a mistress of song as Lehmann or Sembrich is priceless, but the sums that pour into greedy pockets of vocal mechanics, not to say a harsher word, is a regrettable proceeding. Too many mediocrities are making sounds. Too many of the same class are trying to instruct, but, as in politics, the real culprit is the people. As long as the public forbear an intelligent protest in this direction, just so long will the studios be crowded with pathetic seekers for fame. What employment these infatuated individuals enjoyed before the advent of grand opera and the movies became a possible exhaust pipe for their vanity is not clear, but they certainly should be discouraged. New York alone is crowded with aspirants for the stage, and their little bag of tricks is of very slender proportions. Let us do everything in our power to help the really worthy talent, but it is a mistaken charity, and not patriotic, to shove singers and composers so-called, of American birth, upon a weary public which perceives nothing except the fact that they are of native birth and have no talent to warrant such assumption.

"I do not think the musical observers are doing the cause of art in this country a favor when columns are written about the inferior works of the non-gifted. An ambitious effort is all right in its way, but that is no reason to connect the ill-advised production with American hopes. On the contrary, it does us a bad turn. I shall still contend that the English language is not a pretty one for our vocal exploitations, and within my experience of the past ten years I have heard but one American work which I can sincerely say would have given me pleasure to create, that same being Mr. Henry Hadley's recently produced Cleopatra's Night. His score is rich and deserving of the highest praise.

'In closing I should like to quote again from Mme Lehmann's book an exercise that would seem to fulfill a long-felt want:

"'The great scale is the most necessary exercise for all kinds of voices. It was taught me by my mother, She taught it to all her pupils and to us.'

"Here is the scale as Lehmann taught it to me.

"It was sung upon all the principal vowels. It was extended stepwise through different keys over the entire range of the two octaves of the voice. It was not her advice to practice it too softly, but it was done with all the resonating organs well supported by the diaphragm, the tone in a very supple and elastic "watery' state. She would think nothing of devoting from forty minutes to sixty minutes a day to the slow practice of this exercise. Of course, she would treat what one might call a heavy brunette voice quite differently from a bright blonde voice. These terms of blonde and brunette of course, have nothing to do with the complexion of the individual, but to the color of the voice,

#### The Only Cure

"Lehmann said of this scale: 'It is the only cure for all injuries, and at the same time the most excellent means of fortification against all over-exertion I sing it every day, often twice, even if I have to sing one of the heaviest rôles in the evening. I can rely absolutely upon its assistance. I often take fifty minutes to go through it once, for I let no tone pass that is lacking in any degree in pitch, power, duration or in single vibration of the propagation form.'

"Personally I supplement this great scale often with various flor'd legato phrases of arias selected from the older Italians or Mozart, whereby I can more easily achieve the vocal facility demanded by the tessitura of Manon or Faust and change to the darkerhued phrases demanded in Carmen or Butterfly.

"But the open secret of all success is patient, neverending, conscientious work, with a forceful emphasis on the WORK."

#### More Income for Music Teachers How and Why One Teacher "Made Good" at an Increased Price

#### By George Mortimer Brush

Upon looking over my ledger for two years past I find that there has been a steady increase in patronage from month to month. When I left for a six-week vacation on the first of last August, the names of six pupils appeared on my waiting list, notwithstanding the fact that my price for lessons was almost double that of any other teacher in the town and that there is a state normal school located here which includes a piano course in its curriculum. No extra fee is charged by the school for this music course and credit is given to students taking it.

On January 1st of last year I raised my prices 25% and my class remained intact. A month before the raise went into effect I informed my patrons of my intention, simply telling them that with increased experience my services were worth more and that the c. of 1. induced my action at this time. July 31st my income had reached the maximum at the price charged. During the last week of my vacation I began to reason as follows:

"It is not wise for you to teach so many pupils each day; you cannot stand the strain indefinitely, although you love the work; your income should be more, and the only way you can increase it is to raise your price. You have a waiting list. No doubt some, say ten, will refuse to pay the increase. Even so, your income will be as large as formerly and you will have more time for recreation."

Accordingly, when I arrived at my studio on September 15th the day was spent in calling my patrons by phone, informing them that my fee for lessons would be increased 20%, to become effective at once. This made my price just double that of any other teacher's in the town. Of the forty-two patrons on my list only three seriously objected to the advance, saving that they must have time to think the matter over. Two of these called the following day and said that they had thrashed the matter out, and had decided that their children must continue with me. The other felt she could not afford the new price. So my list of forty-two was reduced to forty-one! I have to work just as hard, but I am better paid!

In notifying pupils of the increase I simply stated that it had always been my intention to get a certain price for a forty-minute period, and that it seemed to me the time was now ripe to realize my ambitionwhen there were more applicants for lessons than I could possibly accommodate. This statement in itself was not without its psychological effect.

"THERE'S A REASON" when the public sees fit to pay a certain teacher twice as much for lessons as it does all competitors-this, too, in face of the fact that lessons may be had free by all pupils attending a certain local school. A customer pays twice the amount for one piece of merchandise in preference to another because he believes the expensive piece to be worth more; and as a matter of fact, it is-if quality and workmanship are superior. Hence, the gist of my advice to teachers is. use business-like methods; don't "knock" your competitors; work and study continually; read musical maga-

zines and keep abreast of the times; try to increase your musical understanding and improve your teaching, thus making your fee worth the amount you see

Since my teaching career began I have always kept in mind two mottoes: "Do IT WELL!" and "GET RESULTS!"

Before accepting a pupil I have an agreement with the parents that one or two lessons per week, as the case may be, will be paid for, whether the lesson is taken or not. This is an ironclad rule. So far as I remember, in fifteen years of teaching experience, I have never kept a pupil waiting when the lesson time arrived; therefore I exact punctuality on the part of my pupils. Some years ago I had more or less trouble with tardy pupils. The first time one failed to appear promptly, I waited ten minutes, then I left the studio and took recreation or went about other business. The tardy pupil found me gone. I did this in several instances. The lessons were paid for, however.

I have tried to educate the parents of my pupils to assume the same attitude toward music study as they do toward their children's school, and if pupils lag in their work I inform the parents of the fact and assure them that it is a waste of their money and my time if the work assigned is not prepared. I also put the children on their mettle by making them understand that I will not retain a pupil who persists in shirking her work.

One must advertise, but advertise effectively. I have six public recitals each year-three before the holidays and a like number about the middle of June, the series of three representing primary, intermediate and advanced pupils respectively. For such occasions 1 obtain the use of a church and put a whole or half-page display "ad" in the daily paper, naming my pupils, noting special features of my program, and inviting the public to attend. I have attractive programs printed and see to it that they are free from typographical errors. Last spring one of the churches was trying to raise a fund to purchase an electric motor for the pipe organ. held my recital in that church and charged 25 cents admission. A nice sum was realized and this amount was turned over to the pipe organ fund. This is effective advertising and beneficial to all concerned

To sum up: I conduct my class as though I were directing an organized school. There can be no laxness in business methods and discipline if one would succeed

A good working system established, I am in a position to give pupils of my best and endeavor to direct their development so that some of the beauties of my beloved art-music-will be manifest to them. And in the case of susceptible and gifted ones who remain with me long enough. I can make clear the meaning of Keats' well-known lines:

"A thing of beauty is a joy forever; Its loveliness increases; it will never Pass into nothingness; but will keep A bower quiet for us, and a sleep

Full of sweet dreams, and health, and quiet breathing."

#### Count the Cost

#### By Constanza M. Foster

Before you decide to go in for a musical career, sit down and count the cost. There are several points to

1. Are you really so much in earnest that you can put aside the thousand-and-one diversions that make up your social life?-the teas, dinners, luncheons, and meetings with friends, which if not severely curtailed will inroad your practice hours and delay you on the way to your goal.

2. Are you willing to guard your health-even to be a little "fussy" over the matter-to restrain your appetite in all directions, and to get enough sleep to repair the body tissues? For sturdy health is one of the major assets of the artist, and no one, even with unusual eifts can attain his highest notch without good dependable health to back him.

3. Just how much-or how little-are you going to

let the pricks and thorns of a musical life sting your Have you sufficient philosophy to withstand all the spiteful criticisms that will undoubtedly come your way? Will you preserve a good-humored tranquility when someone tells you that your "method" is all wrong; that you have wasted time on an infinitesima talent, or an ill-informed teacher? Can you hear the covert sneer; the patronizing air of superiority: the caustic criticism? If you cannot, you will get more pain than pleasure out of your musical career, no matter to what heights you attain. Try something else,

But it is indubitably true that the one who can so weigh values that things will appear in their right perspective-the light, trivial pleasures against the real and vital issues of life-such a one will build up a fine. artistic career, and will find the utmost satisfaction in it, and in the development of his natural talent, be it

## Musical Genius Everywhere

By HENRY T. FINCK

A Fascinating Article by the Famous New York Critic



Wagner and Verdi in 1813.

acknowledge it

scribes and professionals.

most astonishing decade in the history of music was

of music exhibit any similar period. Handel and Bach,

isolated snowpeaks, in solitary grandeur.

to be sure, were both born in 1685, but they stood like

Possibly the years 1903 to 1913 may yield as rich a

harvest as 1803 to 1813. It is too early to tell; not too

early, however, to take cognizance of the fact that

there is a great deal more genius in the musical world

than most people think. There is genius everywhere

if we will but open our ears to hear it, our minds to

To acknowledge it! There's the trouble. Read the

biographies of the seven great composers I have just

named, or of any other seven great composers, and

you will find that musicians, and particularly critics,

took a long time to acknowledge their genius. Men-

delssohn was an exception; but, as a rule, the greater

the man the more was his genius belittled by the

Fortunately, the music lovers usually have been

quicker to discover superlative gifts than the professionals. It was they who finally forced the critics to acknowledge the genius of such men as Chopin,

Liszt, Wagner, Grieg, all of them creators of the first

But the battle was won only temporarily. Soon the

assailants lift their voices again, proclaiming with great glee that while the favored composers may have

been geniuses they are now outmoded. Handel, we

read, is passé; so are Haydn and Mozart-even Bee-

thoven. Mendelssohn, Schumann, Weber, had their

day; "they were not real geniuses." Liszt is dead,

and the "Wagner bubble' burst long ago, so we are

told. We also read that Gounod, Bizet, Saint-Saëns

produced mere baubles; that America's foremost com-

then America has not produced one.

seldom redounds to anyone's credit.

appreciation of their colossal genius.

Strange as it may seem, in looking back over my

forty years of musical criticism, I find that my best

energies were expended in fighting for the genius and

preaching the gospel of Bach, Schubert, Chopin,

Franz, Grieg, Liszt, and Wagner. I did this because I

was appalled at the mountains of prejudice, ignorance.

malice or indifference that stood in the way of the

If giants like these needed attorneys to plead their

case during life, and even after death, is it strange

that minor composers should have to wait for their

poser is passé; and if MacDowell was not a genius

The Mephistophelian Attitude

deny genius. I have never been able to understand it. To

Singular, most singular, this disposition to decry and

be sure, I have occasionally spoken disrespectfully of

certain works by Handel, Brahms, Richard Strauss,

day, and that, oftentimes, it never comes, because there is no one to beat the drum and blow the trombone for There are in America at this moment, hundreds of

that from 1803 to 1813. Berlioz was born just before the close of 1803. Mendelssohn came into the world in composers of both sexes-particularly composers of 1809, Chopin and Schumann in 1810, Liszt in 1811, songs-who feel disappointed and bitter because they cannot get their products before the public, or accepted No other art-indeed, no other sphere of human by publishers. To these I say: "Stop a moment and activity-can point to the birth in so short a period of seven geniuses equal to those. Nor do the annals

Look over a collection including fifty or a hundred of the best of Schubert's six hundred songs. How many of these have you ever heard sung in public or even in private? Yet all these selected songs are, sthetically speaking, worth their weight in gold.

Next to Schubert, no composer has written so many golden songs as Robert Franz. Nearly all of his lyrics are works of genius-pure, unalloyed genius. Yet in my busy life as a musical critic in the second largest city in the world I do not hear half a dozen of them in a year. Had my experience of them been confined to what I had heard in public, I might have devoted two or three pages to Franz in my book on Songs and Song Writers instead of thirty. When I visited him in 1891 and asked him why he was not writing any more songs, he replied: "Why should I, when so little attention is paid to those I have composed?"

How many of the songs of Schumann, Brahms, Grieg, Liszt, Rubinstein, MacDowell, have you heard in public? Many of their most exquisite inspirations are never done at recitals; why should your songs-which can hardly be equal to those neglected ones-be produced? Can you give any reason?

"At any rate," you may respond, "those writers had their songs printed, and I cannot find a publisher for mine." But why should a publisher accept and print things, however good, for which he cannot, do what he please, find a market? Even if he admits they are works of genius-probably because they are works of geniushe cannot dispose of them to buyers.

#### The Lure of Mediocrity

Do you realize the tremendous lure and potency of mediocrity? Do you know how it is fostered and pushed and exploited with highly organized business sagacity? If not, read what William Arms Fisher, the eminent American song writer, who happens to be an appraiser of the manuscripts offered to one of the ading American publishers, said at the last meeting of the Music Teachers' National Association regarding a certain class of "Broadway publishers" who do an enormous business in exploiting mediocrity and vulgarity-a sort of "gamble" which is often very profit-

Puccini, Debussy and others; but it never occurred to "They trade deliberately and methodically in the me to deny that these men were geniuses. No one can say they always struck twelve-nor did Beethovenephemeral. Their stock is the passing fad or fancy of the moment-coon songs, baby songs, mother songs, the and their works did not appeal to me as much as some old home on the farm, jazz music; recently, of course, others; just as some persons prefer Dickens to Thackwar songs, and now welcome-home songs. These eray, Howells to Henry James, Conan Doyle to Kippublishers have their staff of so-called writers whose business it is to seize a line here, a topic there. a Unlike most of my colleagues, I have always held catchy title from somewhere, and some easily rememthat the discovering and encouragement of geniusbered melodic phrases and put them together by timeeither creative or interpretative-is the only thing that makes musical criticism worth while. What I admire tarnished formulas. As soon as the product is ready to serve a drive begins. Hosts of vaudeville and most about Schumann, apart from some of his mascabaret singers are taught the song and a campaign of ter works, is that he was the first to discover, or at publicity is started to artificially stimulate public interest in it. . . Through the chains of ten-cent least to proclaim loudly the genius of Berlioz, Franz, Chopin and Brahms; and what I like least about him stores large editions are quickly distributed over the is the failure to acknowledge also the towering genius entire country and a new 'hit' is started." of Wagner. The Mephistophelian spirit of negation

"Against such methods, what chance has a dignified serious publisher to market his goods? The onrush of mediocrity makes the odds tremendous against them. In the years 1916 and 1917 the Register of Copyrights in Washington entered in the official records 32,009 items, but of this avalanche of composition only 15% represented the output of the eight leading American music publishers. The remaining 85% covers the output of the smaller houses, of the popular, the sporadic and mushroom publishers, a small list of foreign entries, and that of the fake publishers. Is it any wonder that the retailers of music complain of



over-production, or that weeds crowd out or smother the flowers? Is it any wonder that the better-class publishers continually seck to curtail their output and think twice or thrice before venturing with the untried work of unproven and unknown writers?"

These are interesting revelations by one who, year after year, receives "thousands and thousands of unsolicited manuscripts in a ceaseless stream that never dries up in the hottest summer, nor for even a moment freezes over in the bitterest winter." Bear that in mind when you feel disappointed because your "latest and best" product does not receive at once the attention that it deserves, or that you think it deserves.

When the editor of the Century Magazine was the late Richard Watson Gilder, he occasionally asked me to write an article, and once in a while I volunteered one. In returning one of these he kindly explained (I was still quite a young man) that I must not suppose he did not think this article good enough for his pages; he simply hadn't room for it. "We can print only about two per cent. of the articles submitted to us," he said; adding "An editor is a good deal like a man walking in a garden and making a bouquet. He needs only a dozen flowers-the hundreds he leaves are just as beautiful as the handful he takes."

#### Gold Dust

In this respect a publisher is a good deal like an editor. There is a strict limit to the number of novelties he can hope to float. In many of the songs and instrumental pieces that he feels obliged to decline, the gold dust of genius may glitter; but genius, as musical biography shows, doesn't usually "pan out" well, as the miners say.

This gold dust of genius is more abundant than most people suppose. Among Schubert's more than half-a-thousand songs, about a hundred are nuggets of pure gold. Many of the others are, on the whole, mediocre or worse. Yet, in nearly all of them, grains of gold dust are scattered here and there.

Such grains I find frequently in the works of minor composers and modern writers whose status is still to be fixed. Nor is it only in music that gold dust glitters everywhere,

When I was just out of college a classmate who subsequently became a famous literary critic poured on me his vials of scorn because I said there were in Henry James's Portrait of a Lady pages worthy of Shakespeare at his best. Probably he would now admit I was right. James was not so famous then as he became subsequently; but that did not prevent me from being thrilled by his genius.

Genius is not the monopoly of a few great men. Sparks of it-flashes of inspiration-may be seen in many books by many writers and also in the daily newspapers. Read, for instance, the weekly page of witty, pithy epigrams printed in the Literary Digest. They are culled from the daily papers of the whole country, and many of them are true flashes of genius. The writers of most of these are unknown to fame,

Suppose you write something-literary or musical. You have in mind a definite plan, but the details are left to the inspiration of the moment; many writers think with the pen. Suddenly there is a flash-a happy thought-which illumines your page. It gives you a glow of pleasure—a glow which is afterwards communicated to the reader. That flash is a stroke of geniusnot necessarily of the highest order, but genius it is.

#### The Pleasure of Creating

"Genius is its own reward." wrote Schopenhauer "If we look up to a great man of the past we do not think, How fortunate he is to be still admired by all of us; but, How happy he must have been in the direct enjoyment of a mind the traces of which continue to delight generations of men. Not fame itself is of value, but that wherewith it is acquired; and in the begetting of immortal children lies the real enjoy-

Artemus Ward, when he was writing his humorous

sketches, used to giggle and laugh over the quaint, unpremeditated conceits traced by his pen till he almost burst and choked. Those were the happy moments of

Weber, when he was arranging his Freischütz for the piano, wrote that he was enjoying himself "like the devil." In the letters of Schumann, Wagner and all other composers who were good writers, you will find similar expressions about the delight given by cre-

"More and more I am becoming convinced," Wagner wrote to Liszt, "that men of our type must really always be unwell except in the moments, hours, and days of creative excitement; but then, it must be

THE teacher who aspires to be able to meet the many contingencies that come up in teaching children, should first of all become acquainted with many different instruction books. There are scores of them, and there is no "perfect" book that will fit all cases. In general I would advise against "freak" books. Better adopt some book of the more comprehensive and matter-offact type for the pupil, even though you may learn much from some of the less conventional books yourself. The pupil thus gets a book of excellent study material, carefully graded and not too pedantic in plan; the teacher gets a book alive with modern thought, methods and plans of teaching the same. This-if the teacher is worthy of the name-can be adapted to the material found in the pupil's book.

I have given many a "first lesson" to children of various ages, and what I plan to accomplish may prove of

1. I teach them the difference between a stiff and a relaxed shoulder, wrist and finger. This does not take long, but guessing they will not practice it much, these simple exercises are gone over at every lesson for a term. A child soon observes the difference, but must be made to go over the exercises many times until he has a physical realization of the muscular conditions. He must know the "physical feel" of a stiff or relaxed arm, etc. No time limit can be given for this at the first lesson, but at the second it should not take longer than

2. Form the hand for good playing position-on a

admitted, we enjoy and revel more than all other

This delightfully compensates for the disappointment and anguish caused by public indifference or critical obtuseness or malice. Fame never gives a glow of pleasure comparable to the joy of creating. It might, if it came to us when we are young and eager for it, but usually it does not come till we have become callous and indifferent to praise.

Anyone who finds composing, teaching, playing, singing, mere drudgery, yielding no pleasure, may be sure he is not one of the many geniuses in the world. On the other hand, one may be a true genius without having more than a smattering of technical knowledge.

## A Child's First Piano Lesson

By Edward Hardy, L.R.A.M., A.R.A.M.

3. Use these two exercises taken from the instruction

This is done at the table (without any reference to notes or music). Each finger makes a clean up-anddown movement four times, then alternate fingers (Ex. 2) do the same.

4. We then move to the piano, and the following il-

lustration is shown: Between finger and thumb of left hand, I hold loosely lead pencil an inch from the top, the other end (India rubber) is placed on a key. With a finger of the right hand I push the pencil down at the top, the key going down at the bottom. I point out to the pupil that by taking my finger away (removing the pressure) the key will come up, bringing the pencil up with it. I then say that when they press a key down with their finger, all they need to do to let the key come up is to stop pressing. They have not to do something to make come up, they have to cease pressing, and the key will come up of itself. The electric door bell button works on the same principle. When you press it, the bell rings: when you cease pressing the bell stops, but is isn't necessary to take your finger off the bell-push your finger can still be lightly in contact with it.

#### How to Get Your First Pupils

By Mae-Aileen Erb

Nor long ago a young conservatory graduate interand a short story of the life of a great composerviewed a prominent minister with the hope of gaining his permission to use the church hall for a piano recital. She was a stranger in the city, with no friends, but had an idea that the best way to introduce herself was to obtain a hall, pay for a good violinist or vocalist to assist, advertise freely the announcement of the recital, charge admission, have a crowded house, secure the desired pupils and live happily ever afterward. In these days of such stringent demand upon the and in an incidental way learn which of the children

pocketbook it is hardly to be hoped that a young, have not yet commenced music study. unknown musician can draw very much of an audi-ence. People will either pay to hear the best known artist or go to those entertainments which are designed to raise money for certain definite purposes. The minister discouraged the idea at once, for the year before one of his well-known church members, who was an accomplished pianist and teacher, had failed to obtain more than a handful of people at a recital which she undertook, even though the admission charged was slightly less than that proposed by the young stranger. hest way to make a start in the teaching pro-

fession is to become acquainted as quickly as possible. One plan would be to join a church and offer to teach a Sunday-school class of young children. The confidence and goodwill of these children may be won in many ways. Picnics and parties are big events in the

life of a child, so do not overlook these factors.

If a party is planned allow each child to bring another little friend. While not neglecting the games which all children love and which are always played at parties, a musical game or two could also be played

Handel, for instance-could be told. Toward the end of the party pass around pencils and paper, and ask a half dozen questions concerning Handel. For the best sct of answers give as a prize a little framed Perry picture of the child Handel at the piano. Cardboard pianos or violins filled with candy would make attractive favors, and the place cards, also, could be relative to music. Play for the little guests and let them sing,

Follow up the party by mailing circulars to the parents of those without a teacher, and make a personal call at your earliest convenience. It might be advisable to suggest giving a certain number of introductory lessons free to acquaint the people with your method and ability. To do this, form several classes of four pupils each. Four in a class for the preliminary work away from the piano can be easily managed, and under proper teaching they will grow much interested in the subject. After the six weeks have elapsed a call on each parent will most certainly result in partial success, at least. If, of the eight or ten pupils you have been teaching gratuitously, you obtain but three for paid private work. you will have reason to feel encouraged. These three children have friends who are interested in them, and if their progress is satisfactory news of will spread, and your patronage will commence to

At the end of the first year by all means have a recital, even if your pupils number but three or four, and no matter if they are all in the first grade. Allow

Such was the case with Stephen Foster. Next to MacDowell he is the greatest melodic genius this country has produced, but his knowledge of the art of composition barely sufficed for the writing of simple accompaniments to his songs. In all probability the same was true of those who

conceived the beautiful folk songs of France, England. Germany, Russia and other countries. Thousands of these folk songs, wild flowers that have no known originators, are as inspired, melodically, as if they had been conceived by the leading musical composers. They are true products of genius, and they were created h thousands of different individuals. Yet it is generally supposed that musical genius is scarce!

After placing the child's hand in position on the five keys, Example 1 is played in the following manner:

Play each note four times quite softly and staccatoas short as you like-the finger always in contact with the key, then play each note twice, then once. Note there is no up-action of the finger in this staccato. The key sends the finger up. Example 2 in the same way.

One way to show the child what a very little thing it has to do to play each note is this: While the child has its hand in playing position on the five keys, make a sudden little dab with one of your fingers on the top of the second or third finger. Immediately the note will sound and almost immediately the key will rise, bringing the child's finger up with it.

I have no objection to a high finger raise, but this requires more independence of finger movement than the child possesses, and is liable to cause strain or stiffness somewhere; whereas the other method is easier, more agreeable to the child, can never cause strain or stiffness and, in my opinion, is the correct pedagogica sten to any high raise. In this lesson we have combined the old with the new. The mother can now hear her child practice and know something is being done for the money spent, the child has the added stimulus of actually playing the piano, and the teacher feels some what satisfied that he has not sacrificed all his high ideals of what constitutes the most perfect "first lesson" by pandering altogether to the (very natural) desires of parent and child for audible proof of something ac-

the children to invite their parents and those relatives and friends directly interested in them. The small number will make it an informal social affair, and after the recital is finished a cooling drink with fancy cakes would, of course, appeal to all, and linger pleasantly in

The recital could consist, first of all, of a demonstration of their knowledge of fundamentals; the reading of notes and the answering of questions with regard to kind of notes and note values. Next, a few table exercises, in which the four pupils participate at once, counting aloud with the metronome, will be very effective and will give the parents an idea of their importance in forming and developing the hand. Then little studies, pieces and a duet or two may follow. The children should be carefully coached in their 'piano manners"-how to approach the piano, a slight bow to the audience before sitting down, deliberateness in commencing to play, the courteous acknowledgment of any applause from the audience, etc. All this will help to create a good impression. The program, of course, should be completed by several compositions played by yourself.

If you have seized every opportunity to play at enter-tainments and social affairs during this, your first year of teaching, and if you have never failed to communicate to others your enthusiasm and love for your chosen work, you will gradually become known to an ever-increasing circle of people, as an earnest and worthy musician; and your second season should, accordingly, prove to be even more successful than the

THE ETUDE



## The Compelling Force in Musical Success

An Interview Secured Expressly for THE ETUDE with the Distinguished Spanish P.ano Virtuoso SEÑOR ALBERTO JONÁS

[EDITOR'S NOTE.—A short time ago a European city dedicated a new concert hall and in so doing decided to place tablets upon the wall indicating the names of twenty musicians in each branch of the art who had appeared in the city during the last twenty years with the greatest success. Of the twenty pianists listed fourteen had at one time been pupils of Señor Jonás when he was teaching in Europe. Señor Jonás has been the

When Success was a Failure

"HUNDREDS of piano students in their teens have repeatedly asked me: 'Am I not too old to make a beginning?' According to the traditions of my teachers, no one can become a successful pianist who has not accomplished wonders in early childhood. My life-work has embraced experiences with numerous prodigies, notably the celcbrated case of my pupil Pepito Arriola, who was the sensation of musical circles in Europe and in North and South America for years. In my own case, I was anything but a prodigy. My musical education in Spain was, to say the most, mediocre, yet I had an intense love for music that even my strong-willed parents could not

turn toward business. "Not till I was eighteen years of age, however, did I have sufficient determination to tell my parents that music and nothing but music was to be my life-work. Then I went to the famous conservatory at Brussels. The head of the conservatory at that time was

"Brassin died, however, and my teacher was de Greef, who commenced his lessons by explaining to me how utterly impossible it would be for me to be come a virtuoso, no matter how hard I worked. In the first place, there was my age. I had reached the tottering dotage of eighteen and, therefore, accordall traditions, I could not become a virtuoso, but MIGHT become a second-rate teacher. Then there was my hand. My hand was impossible! Nevertheless, I was not discouraged, and determined to work harder and longer than any of my fellow-students. At the end of two years I was successful in carrying off four of the leading prizes-Harmony, Counterpoint, Score Reading and, most of all, Piano-

Applause that Meant Nothing

"The final test came at the open competition at which I was to play three pieces. At the end I was received with great acclaim by the students and pro-fessors and a crowd of two thousand people, listening to exclamations of 'Bravo, the Spaniard!' 'Bravo, the Spaniard! etc. As I came down the aisle of applauding friends I never had such a sense of humiliation in my life, for I knew down deep in my heart that what I had accomplished was almost inconsequential in comparison with what I had to accomplish in the future. I said to myself:

"Don't be fooled by this applause. You know next to nothing. You know only the First Movement of the Moscheles Concerto in G minor, the Caprice on the Ballet from Alceste by Gluck-Saint-Saëns, the Capficcio in E major by Scarlatti, and the Berceuse of Chopin.

A Repertoire of Three Pieces

"As a matter of fact, that was my repertoire at the time of my graduation from the Brussels Conservatory. Of course, I had read many of the works of the other great masters, but I did not know them—and best of all, I knew that I did not know them. Many students make the fatal mistake of fooling themselves. They master a few pieces which they manage to play before a group of interested friends, and they then consider themselves well educated musically. It is utterly ridiculous. A musical education is not a smatteringit means a very wide and intimate acquaintance with hundreds of works.

Arriola, Ethel Leginska, Winnie Pyle, Elsa von Grave, Charlotte Skibinsky. A famous virtuoso who becomes a celebrated teacher has a purview of the art second to none. Born in Spain, Señor lonás was destined by his father for a business career. As a young man he was sent to Belfast, Ircland, to learn English and gain business experience. He had had a fair musical training in

"When I left the conservatory I resolved that if I were to become a successful musician it would be necessary to regard my conservatory training as a very desirable, but at the same time a somewhat insignificant beginning. The compelling force which makes for success comes from within. A good teacher may give you the benefit of his experience, of his talent, of his knowledge. A great teacher will give you this hundred-fold and, besides, the inspiring example of his own personality, of his own success as a virtuoso and as an educator. He will have the inestimable gift of insight, that is to say, the faculty of divining the hidden sources within yourself from whence may spring into life the blossoms of a beautiful art. And yet, withal, he can only guide, counsel, suggest. It is for you to win the battle. On you rests the burden of proof; therefore, no matter how excellent your educational opportunities may have been, if you have the gift for working by yourself, prodding yourself, inspiring yourself-you are quite certainly doomed for failure. When I left the conservatory I realized, most of all, that there were certain physical defects in my hands which the teachers had not been successful in correcting. By studying carefully the anatomy of the human body, and especially of the hands and arms, I was able to devise exercises which cured what my teachers had not cured. This, I believe, is the reason why I have always been able to develop the technical ability and power of pupils whose hands seemed to debar them from pianistic success.

#### A Definite Goal "I then realized that I must have a definite goal.

This, I determined, should be the Rubinstein Scholarship at St. Petersburg (Petrograd). The prize was to be given to students from twenty to twenty-six years of age. The jury was composed of twolve men, one of whom was Rubinstein himself, and another was George Peabody, of Baltimore. Thirty-three pianists competed, one of whom was Busoni, then the head of the piano department of the conservatory at Helsingfors, Finland. Seven pianists were selected for the final competition, which was held at a great concerthall, crowded with people (who were not permitted, under any circumstances, to applaud). Of course, the Juror who counted most was Anton Rubinstein himself. The strain was enormous. Everyone was far too nervous to do his best. Finally the winner was se lected. It was Dubozoff, one of Rubinstein's own pupils, who played then in the manner of Rubinstein himself. His name is to-day unknown in the musical world, whereas Busoni and I have often met in the midst of our concert tours all over Europe and America. This brings to mind the reminiscences of Saint-Saëns, as told by himself in his Portraits et Souvenirs. Recalling a competition in which he and other young musicians took part, and in which he was not awarded any prize, Sain-Saëns writes: 'I got nothing, but do not ask me the names of the ones who received the first prizes; the dust of oblivion covers their names.

Requiescat in pace.' "Rubinstein then accepted me as a pupil, but after I had been attending his classes for only three and a-half months he had a disagreement with the authorities in Petrograd, and decided to discontinue. While I have, therefore, never claimed to be a pupil of Ru-

teacher of many famous pianists, including Pepito his youth in Spain and his strong musical inclinations led him to abandon his business engagements at the somewhat late age of eighteen (?), when he seriously determined to become a musician. It is best to let our readers learn in his own words how he overcame certain obstacles which bade fair to bar the way to his concert and pedagogic triumphs.]

> binstein, I. nevertheless, learned many valuable things from him, especially in the matter of tone production and interpreting the classics.

#### Tone, Tone, Tone

"Rubinstein's first consideration was Tone, TONE, TONE, TONE-that was his constant cry. He was a very moody man. At times he could be most encouraging and exceedingly kind (gemüthlich, as the oldfashioned German word puts it) at other times he could be quite the reverse—bitter, sarcastic and almost cruel in his remarks to erring pupils. Once he said to a pupil, 'Stop! What do I care if you play all the notes correctly. You play without tone, rushed to the piano and played a few notes, shouting This one tone is worth more than your entire musical career!' One of the other teachers present told Rubinstein that he thought he was too severe with the pupil. The reply was: 'How can one be too severe with a student who thinks that mechanical technic is everything and the soul nothing?'
"After my début with the Berlin-Philharmonic Or-

chestra in Berlin, I toured for two years and a half playing in most of the European music centers with the great orchestras. Eventually I found myself touring in Mexico and in Cuba, my Spanish nationality having been heralded in those countries. In Mexico City it was said that I was the first pianist to give a recital. It had been the custom for planists to appear in concerts in which as many as twenty or more people took part. When I reached the hall I found an immense throng and was, of course, not a little proud of the fact that I had attracted so many people. The manager, however, soon took down my conceit by telling me that the audience had not come through any particular desire to hear me or because of my reputation, but because they could not conceive how one man could last out an entire evening's program.

#### Nothing is Impossible

"In the United States, where I made my home for many years, I toured with all the principal orchestras, including the Boston Symphony, and once played the Emperor Concerto upon twenty-four hour's notice, with the Thomas Orchestra. These experiences are recounted chiefly to indicate to students how, from three pieces, my repertoire grew to over three hundred, including all the Sonatas of Beethoven, almost the entire Bach, Chopin, Schumann, Mozart, Mendlessohn and Liszt literature and all of the works of ancient and modern composers most in demand. How extremely foolish it was for my teacher to tell me that such things were impossible at the age of eighteen! Nothing is impossible. During the ten years I was teaching a host of profesional pianists in Berlin, I found that if the student was sufficiently talented, age had very little to do with the real progress, for I had successful stu-

dents of all ages. "The great difficulty is that students are always hunting substitutes for practice when there are no more substitutes for practice than there are for gold, diamonds, or your own heart beats. Nothing can take the place of practice, which means devotion to one's

#### How Charlatans Coin Fortunes

"This very thing, however, makes it possible for charlatans to coin fortunes, once they can convince

#### enough people that they have some magic talisman that is going to do away with real work and make results

attainable without effort. Many of these charlatans are honest in their own minds. That is, they have a little bag of tricks-a few exercises which they construe into what come to be known as 'methods.' The great teachers of the world, in any branch of human endeavor, have invariably been above methods so-called. Their knowledge has been almost universal and not confined to a few little short cuts.

"There was a teacher once who advertised that he taught the Deppe method. The main thing about his teaching seemed to be that he placed the pupil before the piano on a chair so low that it looked as though the poor individual were almost reaching up to play on a mantlepiece. This teacher advertised marvelous results from this method, and I think that he really thought that he had found a panacea for all pianistic ills. Of course Deppe would never have dreamed of teaching in such a manner. The result was that two of this man's pupils reached a stage of almost complete

#### Leschetizky Out-Leschetizkyed

"Another man advertised that he had discovered the real secret of 'Leschetizky's method.' The truth was that he was employing an exercise which Leschetizky was reported to have used upon one occasion, and may have used to correct some peculiar fault. It consisted in letting the 'heel' of the hand fall far below the keyboard and playing five-finger exercises with the fingers hanging on the ivories like hooks. Under certain conditions this extreme and unnatural exercise might be valuable if very carefully used to produce strength. Such an exercise, however, is extremely dangerous if carelessly done and can strain delicate parts of the hand in most disastrous fashion. Yet this teacher virtually made his living by convincing others he had out-Leschetizkyed Leschetizky by finding out the real kernel of the Leschetizky method.

"I could cite many other instances of charlatanism, of dishonesty, of obscurantism.

#### Take Counsel with Yourself

"If you would succeed, take counsel with yourself. There is within your soul a force which, if awakened and wisely directed, may transform the world. It will, at least, transform your life. This force is desire, passion-the desire and the passion of the true artist for his art. For its sake he will toil and sacrifice. Its golden dreams will sweeten his life. He need not be coaxed to work, nor to be flattered; nor will the rocky road which he has to travel frighten him. Through failures and privations, through momentary discouragement, yea, through poverty and want, the mysterious, divine inner force will ever shield him, uphold him, lead him on to ultimate success. For success it will be, whether enjoying material wealth, like Mendlessohn and Meyerbeer, or being carried to a pauper's grave like Wolfgang Amadeus, Mozart and

#### What Shall I Teach

#### By J. M. Baldwin

WITH many teachers the question is, What shall I use for beginners? Not long ago an experienced teacher made the remark: "I do wish teachers would stop using a certain book." The book was one containing many familiar tunes and very progressive in its work. It was a splendid work for beginners.

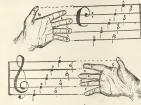
That particular instructor wanted to use more classic music. The desire for classic and "old master" music is a splendid thing. But it seems hard for most of us to remember we were once beginners. The average hov or girl just beginning the study of music has no taste for anything further than some familiar tune or something that has jingle. It is out of the question to think that a beginner ought to be interested in a masterniece. Every tutor should bear in mind that to make musicians it is necessary to go step by step.

If one wants to disgust a pupil with music, to make him so sick of it that he will not want to try the piano again, just set him at work on something that seems tuneless to him. It will not be long until the teacher has lost the opportunity of developing a musician. By observation you may see what your scholar likes and gradually draw him into the higher lines of music. This is the tact of the true teacher.

#### The Most Simple Way of Teaching Lines and Spaces

By J. B. Roose

Left hand-The Bass Clef. The Clef Sign is taken from an old-fashioned way of writing the letter F. Notice the two dots on each side of the fourth line making that line always F. Name each finger of your hand after the lines of the Bass



Right hand-The Treble Cleff or G. Cleff, because t revolves around the second line and therefore that line is G. Name each finger of the right hand after the lines of the Treble Staff.

Practice away from the piano calling off the lines on each hand as you point to them with the other. Then practice pointing to the spaces between the fingers named after the spaces on the staff.

#### What's the Matter with the Pupils' Recital?

By a Mother

My three enthusiastic youngsters are studying the piano and the violin. It naturally fell to my lot to attend closing recitals in June. To be exact, I listened to six distinct programs, for we are a music-loving community and, as a one-time teacher of the art, my interest is twofold.

I have reflected upon those six programs, and have concluded that there is something altogether wrong with the usual students' recital. Get together a numher of more or less nervous children, a more or less distracted teacher, some anxious parents, a sprinkling of bored friends, and the resulting occasion can scarcely be a happy one musically. But why the nerves, the distraction, the anxiety and the boredom? Are they not all the result of that spirit of competition which, we have been told, is the life of trade, but which surely is the death of art? Good, bad and indifferent, beginner and advanced student-they are all marched on in inevitable procession, from The Jolly Farmer to the Chopin Waltz. Comparisons are inevitable, too, and-comparisons are odorous. The students, the teacher, the parents-all are quite aware of this. Is it not possible to break away from this stereotyped form? It is. One of the six recitals I heard broke away from this conventional program and its drawbacks. It was done through intelligent coopera-

A wise teacher had gathered her eighteen miscellaneous pupils together into an orchestra that gave for its first number Haydn's charming Toy Symphony. With the most capable piano student at that instrument, six young violinists, the others absorbed with the various toy instruments, the ensemble, under the teacher's bâton, was truly enjoyed, not only by the audience, but by the performers. They loved to do it, and they did it well. The second part of the program was given over to a group of piano numbers by a gifted student and a double number for two violins with accompaniment by a second piano student. For closing we had again an orchestral selection, light and pretty, and given with great zest by the players.

When it was all over we of the audience looked at our watches for the first time and gasped to find that an hour had elapsed and that we had really enjoyed a students' recital!

Scale Maxims

THE ETUDE

By Walter Stumoff

formance.

1. Quiet, well-poised arm leads to steady scale per-

2. Relaxed muscles from shoulder to finger tip remove the tendency to nervous, flurried scale playing. 3. Slow legato playing in which the finger which has just struck a key is not released until just the in-

stant the next succeeding finger strikes "key bottom"-(that is goes down as far as it will go) is the basis of all finished rapid scale playing.

4. The management of the thumb is the basis of long smooth-flowing scales. The breaks come in passing over and under the thumb. Therefore the student must practice the scales very slowly, preparing the thumb in advance or the fingers that go over in advance. For instance in the scale of C ascending-strike C, at the moment that the second finger strikes the next note D, the thumb is slipped quietly under the hand so that it is immediately above F. This is done before E is struck with the third finger. Long experience has shown that if the hand is slightly tilted toward the thumb it will be in better position to do this,

5. Play in groups. That is, don't think of the notes individually but in sections. Think of a group of ten notes as a word and get the knack of running it off just as you would pronounce a word of ten letters.

#### A Hint on Memorizing

By Otto Fischer

A modern memory system recommends this analytical process of memorizing: take two or three words in a sentence which express the main idea, and, holding these firmly in mind as a peg to hang our thoughts on, gradually add the modifying and qualifying adjectives, phrases, etc. Thus, in the opening sentence from Lincoln's Bunker Hill Monument speech, "This unaccounted multitude before me and around me proves the feeling which the occasion has excited," the main thought is "multitude proves the feeling." By a cumulative process of adding modifiers we get, h "This unaccounted multitude proves the feeling then: "This unaccounted multitude before me and around me proves the feeling," and finally adding the last phrase, "which the occasion has excited," the relation of important and less important ideas becomes clear that we have no difficulty in remembering the sentence.

#### Learn the Melody First

The same principle may be applied in memorizing music. Here the main thought is always the melody the accompanying thoughts are the modifying ideas. For example, in Mendelssohn's Spring Song the melody (the notes in the right hand with the stems up) should be memorized first. Do not take more that eight measures at a time, and if you have any difficulty in memorizing as many as that apply the process given below to the single measures or to groups of 2 or 4 measures, gradually combining them until you have covered the entire phrase of eight measures

You should be so familiar with this melody or centra idea that you can sing or whistle it or transpose it by ear into other keys. Having thoroughly familiarized yourself with the melody, next add the bass octaves to this melody and so get the foundation of the harmonic structure. This bass part may, of course, be memorized separately. Lastly add the arpeggiated accompaniment which you may also memorize by itself. If you are a harmony student this accompaniment with the bass below will be interesting to analyze harmonically. As special memory drills you may play these two parts from memory and sing or whistle the melody or play the melody and the arpeggios alone and omit the bass. Doing this you will be imitating the orchestra conductor who rehearses certain instruments or groups of instruments separately.

One of the advantages of at least knowing the central idea or melody perfectly may be illustrated by the singer who, when his accompanist drops her music, continues unconcerned until she has again arranged her score and found the place. If through any cause you should forget what comes next in your accompaniment you will be so familiar with your melody that you can continue with it and soon bring your accompaniment into line. This gives confidence in playing for an audience.

#### THE ETUDE

THERE remain certain special uses of the damper

pedal to be described. Difficult connections often call

for brief depressings of the pedal in the midst of pas-

sages which are designed to be non-legato; in which

legato and non-legato touches combine; or in which

the required lightness and transparency make audible

use of the damper pedal undesirable. The first varia-

tion in Beethoven's Op. 26 demands a connected bass

progression against the feathery arpeggios of the right

hand. If the pedal be depressed on the last half of

the last eighth note in the measure and released as

the first note of the next measure sounds, its use will

not be heard and a flawless legato will result in the

Similarly the difficult needed connections of Chopita Etade, Op. 25, No. 4, on he second the Etade, Op. 25, No. 4, on he second the Etade of Chopita and the left and the left of the models that the left of the models of the mo

The Sostenuto Pedal

one quite naturally finds its use first indicated by an

American composer. Practically all of MacDowell's

works which were written after his return to America

call for it. The Sea Pieces, both books of etudes, the Fireside Tales, the New England Scenes, the

Woodland Sketches and the sonatas all have many

opportunities for its employment. Before detailing ex-

amples, however, it were well to describe its function

and to deduce at least three rules to guide the student

up at the moment that it is depressed. If all dampers

are up when the sostenuto pedal is depressed-if, in

other words, the damper pedal is first depressed and

the sostenuto pedal is depressed later-all dampers will

remain elevated and the damper pedal mechanism will

have no effect upon them so long as the sostenuto

pedal is held down. Vice versa, if no dampers are up

at the moment the sostenuto pedal is depressed, it

I. Tones to be sustained by the sostenuto pedal.

I-may be prepared silently in advance; 2-may be pre-

will not function. Wherefore the following rules:

Dowell's Etude, Op. 36, entitled Shadow Dance:

(Ex. X. MacDowell's Shadow Dance.)

pedal if used in conjunction with it.

The sostenuto pedal keeps up all dampers that are

in its use.

he "syncopated."

Since the sostenuto pedal is an American invention,

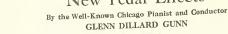
13. 1 6. 10.

Dauper Ped Dauper Fed D. F.

(Ex. IX, Beethoven's Op. 26, Variation 1.)

bass progression. (See Ex. IX.)

## New Pianistic Beauties Through New Pedal Effects



(dithough this article may be read independently of the first section which appeared last month, we strongly advise our readers who did not have that issue, to secure it, if only for the benefit of reading Mr. Gunn's unusually lucid remarks upon Modern Pedaling—Editorial Note.)



Here the left feet must depress both the una cord and the sosteanto pedals so son as the first and and the measure its conditions as the second of the measure its conditions of the second of the measure its conditions of the first and the second of the s

In case the performer's foot is too small to depress both una corda and sostenuto pedals, it is best that she dispense with the use of the former and rely upon touch for a pianissimo. In this connection let it be said that the ancient tradition which prescribes the use of the una corda pedal only where a change of tonecolor is desired still holds good though violated by common usage.

This use of the sostenuto pedal to prolong bass ones is by far the most common. It was for this that it was designed. Often it is best to prepare the tone or tones to be held by the sostenuto pedal silently in advance. Thus one might begin the Bach-Liszt G.

minor Fantasy thus. (See Ex. XI.)
(Ex. XI. Bach-Liszt G minor Fantasy.)



The low G octave is to be prepared silently in advance with left hand and the sostenuto pedal. Then the damper prdal is depressed and the opening chord sounded with the utmost power and resonance.

It is often possible to stimulate resonance by the sostenuto pedal, notably in such cadenzas as the first in the Liszt (A flat) Dream of Love. By dividing the prefatory dominant minor ninth chord between right and left hands and holding it with the sostenuto pedal while the ensuing passage is played; and by employing many short accented damper pedals throughout the cadenza, an effect of remarkable brilliance, clarity and

resonance may be obtained. (See Ex. XII.)



A similar effect based on sympathetic resonance may be obtained in such passages as the introductory arpeggio of the Chopin G minor Ballade. (Ex. XIII. Introduction G minor Ballade, Chopin.)





\*\*Non-sized yearlow according from the form of the for

(Ex. XV. Cadenze Debussy Prelude.)



Returning to the subject of touch, the student will progress most rapidly toward a mastery of subtle contrasts by careful practice of extreme pianissimo. Stiffness is an aid to delicacy of touch. A rigid hand and a tight arm, which permit a minimum of weight to be transmitted to the key, represent the muscular condition necessary to clarity and beauty of tonal proportions in nianissimo.

Contrasts are the life of a performance. Control and restraint in the use of contrasts are the mark of the artist, just as the lack of courage in their employment is the mark of the amateur, whose pianissimo is never soft enough, whose fortissimo is never loud enough, yet who is also incapable of sustaining that flat, unvaried evenness of power which forms the dynamic background of interpretative art, and which, in itself, is one of the most beautiful of pianistic effects. Withour this dynamic standard, the artist cannot measure his contrasts and falls into all manner of exaggeration on the one hand, or degenerates into amateurish weakness and monotony on the other.

However, the amateur, as said before, rarely falls into the error of exaggerating contrasts of power. Better a fortissimo too loud, a pianissimo too soft, than a contrast that will not carry across the footlights.

Busoni's transcriptions of Bach offer the best possi-

ble material for the establishment of standards of touch. This master of the piano has transferred to the keyboard at once the "flatness" and dynamic monotony of the organ played for long stretches on one manual without change of registration, and the precise but vivid contrasts of power which different registrations and different manuals make possible.

His transcriptions of the choral preludes, as for example Sleepers, Awake-offer unrivaled opportunity for the study of simultaneous contrasts in levels of tonal intensity. His transcriptions of the Toccata in D minor is an etude in "flat" effects and broad contrasts of power. Also it calls for a most difficult and rarely heard echo effect. To produce this, the hammer must be made to act both as hammer and as damper. A sharply accented chord repeated immediately in extreme pianissimo will produce this echo effect, because the hammers coming delicately into contact with the vibrating string reduce its activity suddenly to a minimum. The effect is difficult to command.

Crescendi usually are accomplished chiefly in the left hand because it commands the greatest resources of resonances.

Diminuendi are aided by half pedals, as explained

Precision in control of short pedals can be developed advantageously in the study of the Chopin waltzes and mazurkas. These lessons in turn have constant appli cation in all piano music from Searlatti to Seriabine Harold Bauer is of the opinion that tradition has de creed too little pedal for all music which has survived

from the literature of the harpsichord and clavichord. He points out that these instruments in their earlier forms were minus all damping appliances, and the performer was obliged to damp the strings with his hands. Since this interrupted the course of the performance, is evident that much of the music must have had an effect similar to that which would be obtained on the modern piano by too liberal use of the pedal. That this in turn was not entirely desirable, even to eighteenth century ears Mr. Bauer proves by quoting from a letter that Mozart wrote to his father concerning some public performance in which he used an instrument equipped with a knee damper. Mozart extolled the merits of the new device.

For the rest, the student of touch and pedal is advised to add the following works to his repertory.

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	The Three Hands (Sostenuto used as damper ped.) Rameau-MacDowell
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#### Did You Say You Couldn't Memorize Music? Read This!

By L. E. Eubanks

Good memory is a matter of good health, deep interest in the subject and practice. Examples of poor memory because of reduced health are familiar to us all; no amount of interest and practice can long sustain the mind's retentive faculty when the physical vitality is low.

Interest is absolutely indispensable. It is related of Braham, the memorizer of millions of musical notes, that he once had to consult a friend to be certain of his own name. Names, of themselves, were of no interest to him, but his mind was wrapped up in music. Every teacher of music often sees proof of the value of practice in memorizing. Sight reading and technique may reach a high point of excellence without a pupil's being able to play a single composition from memory, unless that faculty receives some

Some musicians with remarkable memories will tell you that they do not know how their power was acquired. This proves nothing, except that they did the training unconsciously. Certain it is that your memory of a piece of music-or anything else-depends on the depth vividness of the mental impression it makes. and that this impression comes through one or more of the special senses

A cardinal principle in memorizing music is to get as many of the special senses "on the job" as possible. Not only make a mental picture of the score, so that you can see it with the mind's eye when your eyes are closed, but impress the tone of every note on your mind by attentive repetition. Here is a fundamental rule: In considering an object to be memorized, endeavor to obtain the impression through as many faculties and senses as possible. As one authority puts it, know the thing from many angles; use the eye to assist ear impressions, and the ear to assist in eye impressions.

That the senses of hearing and sight help each other is often proven in daily life. In trying to recall a name, if you have both heard and seen it (in print), it comes to you more readily-if not through

one sense perhaps through the other; you have two chances. Employ every sense you can in memorizing music. If you can feel it, taste it and smell it, through some imaginative scheme, in addition to seeing and hearing it, so much the better.

Many musicians have original systems of remember-ing, or "little pet wrinkles" they think original. Most of them are merely mental pictures of the score, the use of a visual image. Another, whose ear is particularly good, believes that he relies wholly on the aural sense. Still others, both pianists and violinists, say that they "leave it to the fingers," the tactual sense. But observation will show that in every instance the main sense is backed up (possibly without the musician's consciousness) by one or more of the others. I repeat, absorb the thing to be remembered, take it through as many avenues of your mind as you

I believe any player or singer can learn to perform independently of the music sheet. If every pupil could be sufficiently impressed with the quality of music memory we would seldom hear that old lament, "I can't play it without the notes." Visualize not only the notes themselves, but the key-denoting symbols, time, movement, expression-everything that you see when you look at the sheet. Close your eyes a few moments at a time, working on the piece by sections, and reneat it until you can "see" satisfactorily. The thing becomes much easier with practice.

But don't stop with this, not even when you seem to have it "good enough." Learn the sound of every note and its sequential position so thoroughly that when you visualize a few notes their respective sounds will come to you, and so that voicing them brings the distinct picture of their position before your mind. Keep your health right, practice attentively as has been outlined, and you are bound to succeed. Remember, anyone can memorize music who can remember his own name, or the street number of his house. It is merely a matter of enough close application,

By A. M. B. Bonner

A MUSIC writer of note, in a recent book on American Composition, makes a very timely statement when

"The opportunities before the American Composer are enormous, and only half appreciated \* \* \* while the true hope in American music lies in the development of those qualities that have given us an individuality among the nations of the world in respect to our character as a people."

This we know is absolutely true, taking the same thoughtful view-point we do realize the great possibilities of the American composer, and the rare skill with which he must play upon the heart strings of the American people with his tuneful melodies, in order to make America musically safe.

But, shall we as individual music lovers and performers leave all the responsibility of establishing a national spirit of music to the American composer Shall we not do our part in developing musically the qualities of individualism that have made our country

There are several of these qualities-Lovage might be termed the paramount. Now comes the question Are we as loyal to our own American priso as we should be? Broadly speaking, have not we, as individuals, been inclined to look lightly upon the musical production of our own land? Have we not criticised the works of our composers as being shall w timeless. and thrown them aside after a hasty and oftentimes imperfect reading, as being practically worthless? This precipitate judgment, of course, is not applied to the musical efforts of all our composers, but on the majority of cases haven't we been guilty?

We are not discussing the so-called "popular music" of America, "Blues" and "Jazz" tunes have their place, but not in this article. Naturally, we expect them to be light and frivolous, nor are we disappointed. Our argument has to deal with the safe and sanc, the concrete in music.

#### Stability in Study

This brings us, however, to the second quality of importance; namely, STABILITY. We, as Attericans pride ourselves on possessing great strength of purpose, but is this fixedness of mind always nountained in our attitude toward cultivating a taste for American composition. There is a message in Macl) well's To a Wild Rose, just as in Beethoven's Mounlight Sonata, but have we perseveringly sought out this message? Certainly we should be proud of the original manner in which our composers express their musical

To this problem there is only one solution, and that solution calls for concentrated, persistent, and patriotic action upon the part of the American performer in the proper conception of the true motive, the inner meaning of our American composers. We must cultivate a loyal friendship through the medium of their music, and learn, by constant association and searching out, the beauty of a mutual musical understanding.

#### Temperature and Practice

Much of the value of the child's piano practice is lost because it is carried on in a cold room. It is impossible to get the best muscular action out of chilled and stiff tissues. Have the piano in a room well ventilated but of a comfortable temperature. It is well, too, to get the youthful student into the habit of warming and relaxing the museles of the hand by washing them in warm water before beginning practice. The little student will be encouraged by the ease of movement that will make the scales and arpeggios come with a swiftness impossible to chilled fingers.

#### Let the Light Fall Right

READING music is difficult enough without adding the difficulty of poor light. It should be easy enough to arrange for the light falling so that the eye may at once grasp the look of the notes on the printed page. It will make the reading easy and save the student the extra nervous strain of peering at the dimly seen notes. The musician needs excellent eyesight for his chosen art. Do not induce the handicap of damaged eyesight by habitual practice in a poor light. Let the light fall right.

## Secrets of the Success of Great Musicians By CHEVALIER EUGENIO DI PIRANI

The previous contributions to this series were: Chopin (February); Ierdi (April); Rubinstein (May); Gounod (June); Lives (July);
Tichaikonsky (Angust); Betico (September); Grieg (Godoler); Rassine (December); Wagner (January);
Schumann (February); Schubers (March); Mendelsyohn (April), and Betshoven (May).

#### Georg Friedrich Händel Upon his return to Halle the boy was placed under

of them he caused Handel to make copies for study.

anything else responsible for the wonderful development

The oboe was a favorite instrument with Handel,

both then and in after life, and for it he wrote a great

deal of his early music while under the tutelage of

He had not been quite three years under Zachau

when that conscientious man confessed that his pupil

Händel's Royal Admirers

Berlin in 1696, when he was little more than ten years

old. The visit was of importance to him in more than

one respect. Berlin was just then the center of Ger-

man art, and opera especially was in flourishing condition. The Elector Frederick and his wife, So-

phia Charlotte, were enthusiastic music-lovers, who

kept the court continually enlivened with music and

dance. By the encouragement which they gave to sing-

Acting on the advice of Zachau, Handel started for

knew more than his teacher!

It is intentionally that I let my last article on Johann the organist of the cathedral, Zachau, an enthusiastic Sebastian Bach be immediately followed by one on young musician of more than average talent (some of Georg Friedrich Händel because both show a strikhis Preludes and Fugues are published in the collection ing parallelism at the beginning of their life. Both of Breitkopf & Härtel) who taught him to play upon were born in the same year, 1685, both were of Gerthe organ, harpsichord, violin, hauthoy and almost man birth, both commenced their career as organists. every other instrument in common use in the orchestras On the other hand, their development, the style of their of the period; he also instructed George in counterpoint works, diverged substantially from each other. The and fugue. In that time a conscientious teacher was to comparison between these two giants of German art his pupil more like a father than a mere instructor. It gives us the proof that influences and external circumwas not the wholesale commercialized teaching as imstances can mould genius into quite different shapes. parted in our conservatories, where the attention of the We see in one, Bach, the plain organist, living in a pedagogue must be divided between half a dozen or more kind of domestic hermitage, the pure religious trend prescholars in the short space of an hour. Zachau devoted vailing during his whole life; in Händel, on the contrary, to his gifted pupil all his knowledge, his interest, his the smiling sky of Italy beautifying, illuminating his whole soul. Music of all kinds by all the most famous inspirations, making him more attractive to the majority composers then known was analyzed by master and of his contemporaries. England, where Handel resided pupil together, the different styles of the different na-tions being pointed out and the excellencies and defects for nearly fifty years, honored him as her own son, anglieized his name to read George Frederick Handel of the works clearly shown. Zachau had in his library and even to-day his works are predominant in English a collection of scores by various masters, and of many concert programs. In outward honors, in the recognition by his contemporaries, in the earning of worldly The master would not be satisfied with anything less goods there is no doubt that Handel reaped in his day than one original work every week. These were not a far richer harvest than Bach. Receding more and mere exercises, but formal compositions-generally a more from their time, however, history is wavering cantata or a motet or sometimes a sonata or a variaas to whom of the two to grant the palm. tion. I have dwelt purposely a little longer on these details because there is no doubt in my mind that the solid musical foundation laid by Zachau was more than

#### Stolen Practice Hours

Handel was born in Halle on February 23, 1685, to "Doctor" Händel, then 63 years old, barber, surgeon in ordinary and valet-dc-chambre to Prince Augustus of Saxony. Georg Friedrich was born a musican and scarcely waited for his emancipation from the nursery to begin the practice of his art. His earliest delight was to play with toy instruments, drums, trumpets, horns and flutes. For a time the old surgeon bore patiently with this childish fancy; but, finding that it was rapidly developing into a passion he grew anxious with regard to its effect upon the future of the young enthusiast whom he had determined to educate for the legal profession. He, therefore, forbade the practice of any kind of music. All musical instruments were put out of reach. He would even avoid all houses in which music was practiced. This was a sore trouble to the child. He was doeile and obedient in all matters, but he could not bear the prohibition of his beloved music. As with Bach, the forbidden fruits possessed their irresistible charm for the boy, and he tried to do on the sly what his despotic father had interdicted. By means of some friendly help he managed to obtain possession of a clavichord. He concealed that precious instrument, the precursor of our pianoforte, in a little garret and in stolen hours, while the rest of the household slept, the boy taught himself to play, practicing anything he may have previously heard or inventing little tunes himself.

The keyed instruments of that time were not of the full-toned, sonorous sort with which we are to-day familiar. The clavichord was a soft-toned instrument, so soft, indeed, that it would be difficult to hear it at any distance. This may account for the boy's not having been interrupted in his solitary studies, and it is certain that he learned to play in a manner that, considering his years and opportunity, was little short of A visit to the Duke of Sachsen-Weissenfels, under-

taken by his father, brought an unexpected turn in the lad's life. The Duke, after listening to the organ playing of little Georg Friedrich, then not yet eight years old, declared to the father that for such a manifestation of genius the boy ought not to be restrained, but rather encouraged and allowed to study music systematically with the view of devoting his life to it. Old Doctor Händel felt that the Duke was too great a person not to have his own way, and so the law scheme was, temporarily at least, abandoned and the tiny player was informed, to his unbounded delight, that no further opposition would be offered to his natural inclimost eminent musicians of their time, among them Attilio Ariosti and Giovanni Buononcini had obtained high favor. With both of them Händel soon made intimate acquaintance. Little George delighted the Elector and the Electress by the beauty of his performances, causing some jealousy in Buononcini, while Ariosti conceived an affectionate interest for the youthful prodigy, frequently holding him on his knees for hours together at the harpsichord and imparting to him many valuable nints for his future guidance. Ariosti himself was a brilliant executant on the harpsichord.

So fully was the genius of Handel recognized at the court of Berlin that the Elector offered to take him into his service as one of the musicians of his orchestra. With this in view he proposed to send Handel, at his own expense, to Italy, where he might be perfected under the best masters. .This offer was declined by Händel's father, either on account of his independence of spirit, or because he still cherished a hope of making a lawyer of his son and wished to avoid such an rrevocable step. After the refusal of the Elector's offer, Händel could not remain in Berlin any longer. He therefore returned to Halle and scttled down once more to his musical studies, now left entirely to his own resources.

#### Händel's First Appointment

In 1697, Handel being then twelve years old, his father died. The boy entered the University of Halle, but after one year and a half he tired of his purely lassical studies, and finally abandoned them. His sense of filial duty had to give way before the irresistible urge of his genius. While he was still studying at the university Händel received his first musical appointment of organist at the Domkirche of Halle. The post was no sinccure, for the holder of it was expected to furnish a great deal of original music for the service of the church, train the choir, keep the instrument in proper order and to play it. For all this the magnificent sum of fifty thalers (ahout 38 dollars) per annum was offered! Handel probably considered more the artistic advantage of gaining experience in conducting than the actual compensation. The choir was a purely voluntary one, formed of fellow-students or friends of Handel whom he would gather together two days a week for practicing both vocal and instrumental church music. The short experience of regular musical work gave him more faith in his own powers, and he resolved to seek a wider field for his enterprise in Ham-

burg, whither he went in 1703. This town was at that time in the apogee of its commercial prosperity, possessing a German opera house which rivalled that of Berlin. Händel commenced by entering this theatre as "violino di ripieno." Mattheson writes: "At first he played the 'violin di ripieno' in the orchestra of the opera house, and he acted the part of a man who did not know how to count five, for he was naturally prone to dry humor. But the harpsichordist being absent, he allowed himself to be persuaded to replace him, and proved himself to be a great master, to the astonishment of everybody, except myself, who had often heard him in private.

The relation Händel contracted with Mattheson was much to their mutual benefit. Mattheson was a young citizen of Hamburg, a composer, a singer and an actor, very clever on the organ and the harpsichord and afterward a writer of astonishing fertility Born 1681, he prided himself, when eighty-three years old, on having written as many books upon all sorts of subjects as he had lived years. (The most important are: Critica Musica [1722], Grandlage einer Ehrenpforte [1740] and Georg Friedrich Händet [1760].) Many of his works teem with documents on the history of music of that epoch. He had known Handel from his arrival in Hamburg, and they exchanged lessons, Händel teaching Mattheson counterpoint, while Mattheson initiated Händel into the dramatic style. Thus they were bound together by a friendship which, once in its course, nearly came to a tragic conclusion. In 1704 was performed Mattheson's third opera, Cleopatra, in which the composer





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himself sang the part of Anthony. After the death of

Anthony, Mattheson was accustomed to conduct the re-mainder of the performance himself. To this the former

director. Kaiser, had never made any objection. But

young Händel, who was conducting, was less accom-

modating and bluntly refused to give up the harpsi-

chord when the resuscitated Anthony presented himself.

The other was very much irritated at being deprived

of his usual privilege as a maestro, and at the end of

the representation he overwhelmed Handel with re-

proaches. His complaints were not received very gra-

ciously, and they had scarcely got out of the theatre

when the enraged Mattheson administered to the of-

fender a box on the ear. Swords were immediately

drawn, and the two angry friends fought there in front

of the theatre. Mattheson's weapon split on a large

metal button on the coat of his adversary, and this

happy circumstance terminated the combat; whereupon

Mattheson exclaimed: "If you break your sword upon

your friend you do not injure him so much as if you

speak ill of him." The two friends were soon after

reconciled, and they became better friends than ever.

There is no question that the intimacy of Handel with

the highly gifted Mattheson had a decided influence on

Händel's Farliest Opera

Within little more than a week after the termina-

tion of this guarrel Händel presented to the world his

own opera-the first-Almira, the rôle of the tenor being

performed by Mattheson. The German opera of this

period, though based upon Italian models, had shown

signs of a certain individuality. Italian opera owed its

origin to a series of reunions instituted by enthusiastic

music-lovers at the house of Giovanni Bardi, Count of

Vernio, for the discussion of matters connected with

the music of ancient Greece and Rome. The result was

the development of the Dramma per Musica through

Jacopo Peri (Euridice, 1600), Monteverde (Arianna and

Orfeo, 1608). The music of these early works was

entirely declamatory and was, one may say, the pre-

cursor of the Lyric Drama restored later by Wagner. Cavalli, Cesti and Alessandro Scarlatti relieved the

monotony of the continuous recitative with arias; later

composers introduced concerted pieces and finali, thus

developing the true opera perfected by Cimarosa and

Mozart. German composers first imported dramatic

When Händel produced Almira the lyric drama was

in a transitional condition. In Hamburg opera was

performed in a mixture of German and Italian. The

same was the case in France and England. Almira was

Italian airs and forty-four German songs translated by

Faustking from an Italian original. Many of its beau-

tiful inspirations were used again by Händel in later

works; among them a Sarabande in F played in the

ful Lascia ch'io pianga in his opera Rinaldo. That the

composer was very fond of it is shown by the fact that

he used it again for a third time in his Italian oratorio,

On this occasion I must point out that it was quite

customary with Händel to borrow from his own works.

The Italian visit (1707-1710) was one of the most

important events in Händel's career, as it was the means

of coloring his style for the rest of his life and giving

able if it would otherwise have possessed. Also, his

fondness for painting had its origin at this time. Also, his

practical advantage of the visit was the mastery he ac-

gins the great diverging line which so substantially dif-

ferentiates Handel from Bach. Bach, never having placed himself in contact with the Italian masters and

their compositions, preserved the Teutonic sternness and

methodical austerity, while Händel added to his Ger-

Händel stayed first in Florence, where he brought

out his first purely Italian opera, Rodrigo, which was

received by the Florentines with the greatest delight.

and the Grand Duke of Tuscany showed his apprecia-

tion in the substantial gift to the composer of a hun-

the prima donna Vittoria Tesi, either on account of

the composition or the comeliness of the writer, fell

desperately in love with him. Händel did not seri-

ously encourage the attachment of the young diva, but

he allowed her to follow him to Venice for the purpose

of singing in a new opera which he had prepared for

the theater St. Chrysostom, of that city. It is peculiar

dred sequins and a service of silver plate. To crown all

man erudition Italian beauty and grace.

quired of the Italian language and writing. Here be-

it a fluency and suavity and grace which it is question

Some historians go so far as to assert that he some-

times genially borrowed from the works of other com-

Il trionfo del tempe e della verita.

third act, which reappeared in the guise of the delight-

work of this class. Its libretto contained fifteen

music from Italy and then produced it for themselves.

his artistic development and achievement.

that no woman seems to have occupied the smallest place in the long career of his life. The historians agree that Vittoria was beautiful and charming enough to turn the head of a young man of twenty-four, but Händel's heart seems to have been ironclad against Cupid's arrows.

The title of the new opera was Agrippina, and its first performance, in 1708, caused great enthusiasm, so that the audience burst out in shouts of 'Viva il caro Sassone!" (Long live the dear Saxon!) One of the songs, Vaghe fonti, presents in its orchestral accompa-niment the first instance of Händel's use of the pizzi-

cato and mutes, In Rome Händel was a guest of the "Arcadians," a society which cultivated every kind of artistic taste, and whose members were drawn from the best houses of the country. At the Cardinal Ottoboni's house he met the famous violinist and composer, Corelli (his works have been edited and published by Joachim), and Alessandro Scarlatti, the greatest Italian musician then living. At the wish of Cardinal Ottoboni, Domenico Scarlatti, the talented son of Alessandro, entered a friendly contest with Handel for the purpose of deciding their respective merits on the organ and the harpsichord. The result of the contest proved doubtful in the case of the harpsichord, but when it came to the organ Scarlatti was the first to admit his rival's superiority. The effect of the contest was to bind them in a closer friendship than ever. Handel always afterward spoke in the most eulogistic terms of Scarlatti's talent, and whenever Scarlatti was praised for his organ playing he was accustomed to say, devoutly crossing himself: "But you should hear Handel!"

His next station was Naples, where he remained more than a year. In the autumn of 1709 Händel began to think of returning home, not, however, before bidding a formal farewell to his friends in the various towns he had visited. He began with Rome, whereit being Christmas-he heard the famous pifferari of Calabria play on the bagpipe the melody which they have performed in Rome from time immemorial during the holy week, and he introduced it afterwards in the little pastoral symphony which precedes the arrival of the shepherds in the Messiah.

#### Händel in London

Arrived in London, Händel was requested to write for the Queen's Theater an Italian opera, the subject being Ringldo, in Tasso's Jerusalem Delivered. The poet of the libretto, Rossi, was given so little time that he prefixed his work with the following letter: "I implore you, discreet readers, to consider the speed with which I have had to work, and if my performance does not deserve your praise, at all events do not refuse it your compassion, for Herr Händel, the Orpheus of our age, has scarcely given me time to write, while composing the music, and I have been stupefied to see an entire opera set to harmony with the highest degree of perfection in no more than a fortnight" The success of Rinaldo was brilliant The opera was put on the stage with a scenic magnificence which was quite extraordinary, the realism being carried to such an extent that birds were let loose to fly about the stage in the scene which represented the enchanted garden of Armida.

After a short trip to Hanover Händel returned to London, but, being first ignored at court, he was advised by Baron Kielmansegge to prepare music for the occasion of an excursion of the royal party on the Thames. Händel took the hint, and composed a Serenade called Water Music, which the composer himself conducted in a boat which followed the royal barge. The King was surprised and delighted and became reconciled to the composer.

Händel was appointed director of the chapel of the Duke of Chandos at Cannons, where he composed the twelve works known as the Chandos Anthems, as well as the Chandos Te Deum and the Suite de Pieces for the harpsichord, a series of compositions, among them the famous air, with variations, known under the name The Harmonious Blacksmith. His chief work at Cannons was the oratorio Esther, for which the Duke paid him £1,000,

In 1719 he was engaged by a society of noblemen as composer for a new undertaking which had been formed under the title, "Royal Academy of Music," having for its object the establishment of Italian opera in England. A fund of £50,000 was raised, and the King contributed £1,000. The first thing was to secure the leading singers, and for this purpose Handel proceded, in February, 1719, to Düsseldorf and Dresden and engaged Senesino, the world-known eunuch (his real name was Francesco Bernardi) Boschi and Signora Durastani. From Dresden Händel went to Halle

on a visit to his old mother, and while there just missed meeting his great contemporary Johann Sebastian Bach. The latter had long desired to see his celebrated brother-musician, and immediately on hearing of Handel's presence in Halle he started off. Unfortunately, Händel had left for England the day before Bach arrived, and so it happened that these two musical giants in the course of their long lives never once met,

Ariosti and Bononcini had been also engaged for the same undertaking. These two men, though inferior to Handel, had their admirers. The Duchess of Marlborough especially had a decided preference for Bononcini. The directors of the Academy, taking into account these divided sympathics, caused the three musicians, with a view to test the abilities of each, to combine together in the composition of the next opera. The subject chosen for the libretto was Musio Secrola, and the poem was divided into three parts, each forming a separate act. Ariosti undertook the first act, Bononcini the second and Händel the third. Llandel's part was at once decided by the public to be immensely superior to the rest of the work, but the supporters of the rival composers remained unconvinced. We do not need to point out the bad taste of such an artistic compound

It would take too long to mention all the operas written by Händel during his connection with the Royal Academy of Music. Opposition to Handel grew stronger, and the popular favor seemed to fail him, so that Handel suffered heavy financial losses and, as a consequence of his untiring exertion, also failed markedly in his health. His right arm had become useless from a stroke of palsy. After a cure in Aix la-Chapelle he recovered and, returning to London in 1735, devoted himself to that work which raised him to a position of the highest eminence among the composers of the world, Although nearly 60 years old, he showed in the last years of his life the greatest creative power, The oratorios Saul and Israel in Egypt (supposed to have been written in twenty-cight days), belong to this period. Following Israel came the ode L'Allegro, il ensieroso ed il Moderato. To the Irish belongs the honor of having first performed the Messiah, the most sublime and popular of all Handel's oratorios. Handel wrote this work especially for Dublin, where it was given for the first time in 1742. Such a crowd was expected to hear the first production that the following notice appeared in Faulkner's Journal;

"This day will be performed Mr. Händel's new grand sacred oratorio called the Messiah. The doors will be open at eleven, and the performance begin at twelve. The stewards of the Charitable Musical Society request as a favor of the ladies not to come with hoops this day to the Musick Hall in Fishamble Street. The gentlemen are requested to come without their swords

This courteous accommodation on the part of the ladies and gentlemen, it was declared, would enable the stewards to seat one hundred persons more.

On the 6th of April, 1759, Händel directed the performance of the Messiah at the Covent Garden Theater, and after the performance was over he was seized with a deathly faintness, and on returning home he was placed in his bed, from which he was destined no more to arise.

The fecundity of Händel was prodigious. Enough to say that he composed 23 oratorios and 44 operas, 39 of the latter in Italian

In person and character Händel was like his music large and powerful. He was kind and generous to a degree that his roughness of manner and the blunt humor of his conversation could not impair. He never married nor did he ever show any inclination for the cares and joys of domestic life.

Handel required uncommonly large and frequent supplies of food. It is said that whenever he dined alone at a tavern he always ordered "dinner for three," and on receiving as answer to his question. "Is te dinner retty?" (Händel never lost his German accent) soon as the company come," the waiter would say, "Den bring up de dinner prestissimo. I am de gombany,"

Although he lived much with the great of his day Händel was no flatterer. He once told a member of the royal family who asked how he liked his playing of the violoncello: 'Vy. sir, your highness plays like a prince." When the same prince prevailed on him to hear a minuet of his own composition, which he played himself on the violoncello, Händel heard him out very quietly but when the prince told him that he would call in his band to play it to him, that he might hear the full effect of his composition, Händel could contain himself no longer, and ran out of the room crying: "Worsher and worsher, upon my honor!"

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## Last Days of Great Composers

By ARTHUR ELSON

Romantic Moments Rarely Told for Music Lovers

According to an old anecdote, a man once put green a too energetic moment, Lully brought the staff down spectacles on his horse, and tried to feed the animal on a diet of sawdust; but just as the experiment was about to succeed-the horse died.

Composers who have tried to live on the profits of their compositions have often found themselves in the same situation as that horse; and they have usually had to eke out a precarious living by teaching or concert work, in order to remain on speaking terms with real food.

In a historical sense, the status of the musician has not been very high until recently. Even the great Homer, according to the well-known couplet, had to beg his bread as a wandering minstrel. The Greece of some centuries after Homer, it must be granted, had a real respect for true genius; but in those times music, as we know it, was little more than an adjunct to the poetry of the times.

In Rome, the musicians were recruited from the ranks of slaves-composers and instrumentalists from conquered Greece and the Orient, or Gaditanian singers, from what is now Cadiz. The former were mere household chattels, while the latter were kept under the strictest discipline, to preserve their voices.

Actual composition, as we know it, began in the church, after the adoption of the Gregorian "tones." or modes, in A. D. 600. These were based largely on ancient Greek models. But the monks, who did the composing, were really amateurs, sure of a living apart from their work. The same is true even of the Troubadours, who flourished six or seven centuries after Pope Gregory. When the Troubadours disappeared, their followers, the hired Jongleurs, became the first mediaeval professionals, since they reverted to the wandering minstrel existence, and even amused the public by tricks, giving rise to the modern term juggler. But their life was none too easy, and they were often classed as "rogues and vagabonds," along with strolling actors.

With the rise of the contrapuntal school, the social position of musicians became decidedly better. Yet even at this time the composer depended upon patronage rather than carnings or upon some definite connection with church or court. Thus Palestrina, great est of contrapuntal composers, thought his career ruined when Pope Paul IV dismissed him from the papal singers. When the Council of Trent thought of abolishing music in the church service, because of certain abuses, Palestrina saved the day by his "Mass of Pope Marcellus," which, with two other masses showed that church music could be made dignified and effective. But the composer received no pecuniary reward, though the mass was ordered written in the archives in notes of double the usual size. A later set of masses, dedicated to Philip II of Spain, brought that monarch's thanks-and nothing else. Yet Palestrina's life was not without its triumphs, and in 1575 a procession of fifteen hundred people from his native place entered Roine to celebrate his glory, and marched about singing his compositions. His later carcer was clouded by the deaths of his sons, and he died a forlorn and lonely old man in spite of the friendship of powerful cardinals.

#### The Scarlatti's

The rise of the harmonic style, and especially the development of opera, enabled many of the early Italians to earn a true professional living. Thus Alessandre Scarlatti, who composed over a hundred operas, and his son Domenico, prominent also in harpischord work, could let past successes console them in their closing moments, though the latter had lost his money by gambling.

Even more fortunate was Lully, who rose from scullion duty to become the leading court composer at Paris. His many operas and ballets brought him much renown; but his conducting became the direct cause of his death. In those days the musical leader used a staff, with which he pounded on the floor. In

with a thump that struck his gouty foot, and led to the gangrene that carried him off.

Purcell, the leader of English music at this time was really a more gifted genius, as his many operas and his concerted sonatas for harpsichord and viols will show. Purcell led a life that would now be considered a direct and habitual violation of the eighteenth amendment; but probably he was no worse than his contemporaries, as the standards of his time were different from ours. It is said that his death resulted partly from his being locked out in the cold after a rather boisterous night with his boon companions. He died at the age of thirty-seven, and one might apply to him, as well as to Schubert, the epitaph that Grillparzer made for the latter-

"Fate has buried here

A rich possession, but yet greater promise."

Bach, like Palestrina, lived and died in poverty. Both men held their art in reverence, and both regarded it as a part of their religion, to which they should bring their best gifts. Naturally this prevented them from striving for mere popular success-and kept them both poor, though their music has enriched the world. Yet Bach must have enjoyed many moments of triumph, even if they brought little pecuniary reward. His wonderful organ improvisations at the Thomaskirche, in Leipsie, won admiration from all quarters; and if the phonograph had been in existcuce then, permanent records of these improvisations would have been invaluable,

#### Bach's Placid End

In 1747 Frederick the Great invited Bach to Potsdam, where his son, Carl Philip Emanuel Bach, held a permanent post. When the father arrived, the king sprang up from supper, saying, "Old Bach is here," and hastened to welcome the distinguished visitor Bach tried the new pianos at the court, but said he



CHOPIN'S LAST HOURS

preferred the lighter clavichord, and held the piano only suitable for variations or light rondos. Then he improvised a four-voiced fugue on a subject given by the king, publishing this work later on, altered to six voices, in his Art of Fugue. On his departure, Frederick sent him a sum of money; but it never reached

him, being embezzled on the way. The exertion of this trip, along with the task of engraving the plates for the Art of Fugue, proved too much for the aged composer. Operations on his eyes were followed by blindness; and the sudden return of his sight seemed merely a prelude to the fit of

apoplexy that killed him. Handel was of a different stamp. While no less persevering in his work, Handel made popularity his aim; and for that reason many of his compositions have been consigned to oblivion by the changes of

musical style and fashion. But after many vicissitudes in operatic production, and many fortunes won and lost, Handel found his best expression in oratorio. When composing the great Messiah, he was completely carried away by creative enthusiasm. He finished the work in less than three weeks; and he stated that while he wrote the Hallelujah chorus, "all Heaven and carth seemed to open before him." Unlike Bach, Handel never married. Once he made

the attempt, but the lady's parents would not permit addresses from a "mere fiddler." Later on, when the "mere fiddler" had become prominent, they hinted that they would no longer oppose his suit; but by that time his ardor had cooled. Handel, like Bach, became blind; but he continued his activity up to his death in 1759. He had not the consolation that Bach could take in his household (for the latter had become the father of no less than twenty children), but he was respected by all. When he appeared at a performance of his Samson many were moved to tears at the words:

> "Total eclipse, no sun, no moon, All dark, amidst the blaze of noon."

Burney said that when the blind composer was led to the organ (from which instrument the performances were then conducted), and afterwards led forward to bow to the audience, the pathos of the occasion was

so great as to prevent many from enjoying the music. Gluck was another of the fortunate ones who won full success while still alive. His Parisian career, under the protection of the unfortunate Marie Antoinette, and the vindication of his operatic reforms by the triumph of his Iphigenie in Tauris, which obliterated the rival work on the same subject composed by Piccini, are familiar to every student of musical history. During his last years of slowly failing health, spent in Vienna, he could look back upon a carcer of well-deserved and well-earned success. He died of anoplexy.

#### Mozart's Unhappy Last Days

Mozart's life was much less happy. His early master, the miserly Archbishop of Salzburg, subjected him to indignities that the veriest servant would resent and even objected to his making concert tours. "I don't like such beggary from town to town," said the Archbishop; but he gave no financial reward to the rising composer. Joseph II, the emperor, started to offer Mozart a court position, and then changed his mind. After hearing The Escape from the Seraglio, the empcror said, "Too many notes." "Just enough for the subject, your majesty," the courageous composer answered; but the royal favor was withdrawn. In later years Mozart's most famous operas earned him insignificant returns, Don Giovanni, for example, bringing in only one hundred ducats. Mozart might have done hetter elsewhere, for England would have welcomed him, and the King of Prussia made him a liberal offer. But he seemed to prefer Vienna, with its ill-paid service. He was finally made court dance composer, at the equivalent of four hundred dollars a

him from going to London.

Mozart's last great work, the Requiem, was composed under strange circumstances. In 1791 a black-garbed man came to the composer's house to order it, paying half the price at once, but refusing to give his name. He returned later for the finished work, but operatic matters had delayed it and a new date was set. Mozart then began to brood over the affair; and being in poor health, he became convinced that the stranger was a messenger from the other world, sent to presage his death. At this time, too, Mozart thought that someone was slowly poisoning him. His premonitions were correct as far as his end was concerned, for he died (of typhus, it is said) when the work was nearly finished. The stranger then reappeared and took the composition, leaving the balance of the money due. This mysterious story was explained in part when the man in black was afterwards found to be the steward of Count Walsegg, rascally nobleman who wanted to palm off the Requiem as his own.

It almost seemed as if fate wished to pursue Mozart even beyond his death. On the day of his funeral, in December, 1791, a great storm arose, and the few friends who accompanied the hearse turned back at the cemetery gates. The body was then laid in one of the large common tombs, with many other coffins-and lost! When the search was made, later on, no one could identify the master's resting place; and the Mozart monument in Vienna now stands over an empty grave.

#### Haydn and Beethoven

Haydn passed a more fortunate life. Born in a onestory Croatian farm-house, he attained comfort, if not too much dignity, in his long career as leader of Prince Esterhazy's private orchestra; and his London trips, marked by the performance of his best symphonies, brought him fame and respect. He, too, died in Vienna, though not without homage of an unusual kind. The Napoleonic forces were bombarding the town; and when a shell fell near his house, the composer called out to his servants, "Don't be afraid, for you have Haydn with you." Finally the city fell. But even the enemy knew Haydn's rank in music, and gave him the utmost respect. One French officer visited him at his death-bed, and sang In Native Worth with such expression that the composer tried to embrace him. Haydn's last musical act was to have his servants carry him to the piano, where he played his Austrian National Hymn three times. Then he retired to his room and prepared

During the same bombardment of Vienna, another composer sat cowering in a cellar, fearing that the noise would ruin his already impaired hearing. This was no less a man than Beethoven himself. But all his precautions proved of no avail, and he finally lost that sense which seems to be the one special requirement of the musician. When his great ninth symphony was brought out, the audience went wild with enthusiasm; but the composer, who had not heard a note of the music. was also totally unable to hear the applause. Finally the audience hit upon the idea of waving handkerchiefs, so that he could at least see the plaudits.

Beethoven's character was marked by a vein of rather fierce brusquerie. A dreamer of human brotherhood, he was too often impatient of whatever smacked of sham or incompetence. Thus the cook who brough him stale eggs was stood in a corner and pelted with them; a waiter who served cold soup received it back as a shower-bath; and the pianist Himmel, after improvising brilliantly for fifteen minutes, was treated to the remark, "When are you going to begin?" Beethoven alienated many of his old friends, and even offended his doctor (Malfatti), though the latter generously returned to treat the composer during his last illness, which was dropsy. Beethoven's lack of respect for outward show extended even to the aristocracy. Yet in spite of many quarrels, Beethoven received much homage and many tributes during his life.

While on his deathbed, Beethoven grew to appreciate Schubert's nrusic. On being shown a picture of Haydn's birthplace, he exclaimed, "Strange that so great a man should have been born in such a hovel." He also looked through a new edition of Handel's works, and summed them up in the remark, "Das ist das Wahre," which may be slangily translated as "These are the real thing." Beethoven's actual death took place during a thunderstorm. After a specially loud crash, he shook his fist at the elements, as if making a last defiance against fate-and fell back dead. People of all ranks united in homage to him at his funeral, which became an impressive and tremendously crowded occasion.

After this funeral, a group of musicians stopped to refresh themselves at an inn, on the way back from

year; but this sop to Cerberus was merely to prevent the cemetery. Among them was Schubert, who had only recently met Beethoven for the first time. Suddenly Schubert arose and proposed a toast to the next great touc-master who should die. Was it a whim, or a presentiment? For Schubert himself was the next great composer to die; and he followed Beethoven to the grave in little more than a year,

#### Schubert's Poverty

Schubert's life was not one that tended to longevity; and yet it was not what would be called dissipated. Poverty led a band of poets, musicians, and others to unite in a little community, and join forces in keeping the wolf from the door. This group included such famous names as Hüttenbrenner, Mayrhofer, Lachner, and Spaum, besides Schubert. The last-named was the acknowledged leader, and the social gatherings of the group were called "Schubertiades," in his honor. When any of these jovial communists had moncy, the entire group was properly fed and wined; while the lean days were passed in famine and enforced prohibition. If one of the group had to make a visit, he borrowed the best articles of attire that any of the comrades possessed and thus made a respectable composite costume. Once Schubert missed his spectacle case, and after a long hunt, he found Schwind calmly using it as a pipe bowl. There was a supply of tobacco, but no funds for a pipe, and a hole bored in the case, with a tube inserted, made a suitable substitute.

Schubert's poverty came in part from his modesty, and lack of aggressive "push;" but the chief cause of it was the ridiculously low prices that were paid for his work. Thus the publisher Diabelli bought a large number of his best songs for about ten florins apieceand made twenty-seven thousand on the Wanderer alone! Later on, when Schubert's great facility in composition had had the effect of overstocking the market, he had to sell some of his immortal Winterreise numbers at the ludicrous sum of twenty cents apiece!

The composer's poverty, and the enforced irregularity of life resulting from it, brought the inevitable result. In 1828, at the age of only thirty-one, his constitution gave way. An intense loathing for food, followed by extreme weakness, led directly to a delirious condition, with fever. In the lucid moment that comes at the close, he turned to the doctor, and said, "Here, here, is my end." This most spontaneous of all composers, who gave the world lyric works of the most expressive beauty, left only sixty-three florins; and his brother had to advance the money needed for the burial.

Mendelssohn's career was exactly the reverse of Schubert's, and the former's wealth and success make the latter's poverty seem doubly sad. Mendelssohn became the idol of the English public-was even rated too high. Mendelssohn was of a rather delicate constitution, and probably could not have withstood adverse circumstances. His death was caused in part by the exertion of composing Elijah, and in part from the shock caused by his sister's death, the relationship between the two having been most intimate.

#### Schumann and Chopin

Schumann who was Mendelssohn's rival in certain ways, grew to fame much more slowly. His romantic courtship of Clara Wieck, in the face of parental opposition, resulted in a marriage that inspired him to pour forth his best, and create a long succession of masterworks. Yet he was much less known than his pianist spouse; and when Clara once played at court, a certain nobleman asked Schumann, "Are you, too, musical?" In England the vogue of Mendelssohn prevented Schumann from being properly understood; and one of the former's critic-acquaintances spoke of Schumann's music as "the broken-crockery school." Just when the real breadth and nobility of his works was earning gradual recognition, the composer was attacked by insanity. He recovered from his first nervous breakdown, but a second attack was attended with less fortunate results. He insisted that the spirit of Beethoven was trying to communicate with him; he constantly heard the note A resounding in his ears; and he claimed that certain themes were brought to him by spirits. One of these themes, which he noted down, was used by Brahms, in the variations that close with a funeral march. Sensing that his reason was going, Schumann actually tried to drown himself. His last two years were spent in an asylum at Endenich.

Chopin was another of the delicate type represented by Mendelssohn. Like his music, he was all emotion; and Field called him "A talent for the sick-room." Even during his happier years he was always something of an invalid; and the rupture of his long friendship with George Sand (Mme. Dudevant) proved a great

shock to a weak constitution. After that event, Chopin returned alone to his Paris quarters; and in his excited state, he thought he saw visions. The chivalry of Poland seemed to march before him in review; and he grew so frightened of his own condition that he rushed grew so frightened of his own condition that he rushed from his room, and wandered about the streets. But the themes that accompanied the vision remained in his mind, and were embodied in the great A-flat Polonaise. In spite of this nervous shock, Chopin came back to partial health; and in 1848 he dodged Polish Revolutionary scenes by giving concerts in England. It was not until the following year that the great, patriotic soul of the composer was released from the frail body,

as a result of pulmonary troubles. Liszt, as a composer, was perhaps, the least known of all the great composers during his lifetime. This was largely because his phenomenal ability as a pianist made him familiar in that field chiefly as a performer. His orchestral work remained unknown for many years, in spite of the greatness of the Faust symphony or Les Preludes. Wagner borrowed much from them; and at a Bayreuth rehearsal, he once said to Liszt (then his father-in-law), "Here, papa, is one of your themes." "So much the better," replied Liszt. The public will hear it now." Liszt's death took place at Bayreuth, fitting enough as the scene of that event. He had attended a performance of Tristan, after a tiresome trip from Muncaczy's chatcau; and exhausted nature proved too much for him. He slept through the performance, and died a few days later from lung trouble.

Wagner's long fight for recognition, and his rise to greatness during his lifetime, are of too recent date to demand extended mention. But the success was in every way deserved, for if Wagner, the man, was sometimes petty and mean, Wagner, the artist, was always faithful to a high ideal, even when he had no hope that his works would ever be publicly known.

Perhaps the cases of Wagner and Tschaikovsky give us the real idea of the way in which genius should be treated. Wagner was helped to success by King Ludwig of Bayaria; while Tschaikovsky found a henefactor in Mme. von Meck, an engineer's wife, who sent him an annual pension for many years. This suggests that there should be private funds or public foundations for the support of great composers. Under such an arrangement, geniuses of the Mozart-Schubert type might have been kept alive for many years, and produced many more great masterpieces than they did. Yet too often, even with the best of intentious on the part of others, true genius remains unrecognized, and help arrives too late.

#### Händel's Success

(Continued from page 376)

One Sunday, having attended divine worship at a country church, Händel asked the organist to permit him to play the people out, to which the organist politely consented. Händel accordingly sat down to the organ and began to play in such a masterly manner as instantly to attract the attention of the whole congregation, who, instead of vacating the seats, as usual. remained for a considerable time listening in silent admiration.

The organist began to be imparient and at length, addressing the performer, told him that he was convinced that he could not play the people out, and advised him to relinquish the attempt, which, being done, a few strains from the ordinary organist in the accustomed manner operated like the sounding of the fire alarm, and emptied the church instanter.

Resuming, we find in Händel's career the following salient points as especially responsible for his unparalleled success:

The opposition of his father to his musical career, which made it the more attractive and desirable to the

The "command" of the Duke of Sachsen-Weissenfels to devote the boy to the study of music, to which an humble subject like Händel's father could not make serious resistance.

The wonderful musical training received from a competent teacher like Zachau.

The intimate friendship with the highly gifted

Mattheson, which was a continuous inspiration to the responsive young artist His sojourn in Italy, which added to his Muse all the charm and all the graces of the land "where the oranges blossom."

As Beethoven said of him A MONARCH OF THE MUSICAL KINGDOM. Nature's Springtime Symphonies and Soloists



The Yearly Miracle is Here! The Trees are Filled with Feathered Choirs

it is impressed upon me that the greatest thing a human soul does in this world is to see something.

Hundreds of people can talk for one who can think, but thousands can think for one who can see. To see clearly is poetry, prophecy and religion all in one. And William Quayle in his book In God's Out-of-Doors says, "Blessed are those who help us to see."

THE ETUDE

The story is told of a little spinster household drudge whose passion was for natural history. She was once one of a London audience of six thousand working cople, who heard the great Agassiz deliver one of his illuminating lectures. At its close the woman told the great naturalist of her longing to see all the wonders of which he spoke. He asked about her surroundings, and told her to write for him all she could learn about the bricks upon which her feet rested while she was at work. She looked, and wrote, and haunted libraries, and wrote again, and finally sent in thirty closely written pages about bricks.

Agassiz said it was by far the best thing he had ever seen ahout bricks, and through his influence it was published in the London Scientific Journal, and the sum of fifty pounds was awarded the writer. Then Agassiz asked her to write about what was under the bricks, which happened to be ants, and the result was a two hundred and fifty page article. It proved to be the best thing in the English language about ants, and was published in book form, bringing in thousands of pounds to the author, and enabling her to realize her ambitions and travel the world over studying the things she loved. The lesson of the story is that "The most important and interesting work for everybody is the thing nearest at hand," if we have eyes to see or, as Lougfellow put it,

#### "That is best which lieth nearest Make from that thy work of art."

Very good, but why limit our use of the marvelous senses we possess? From the Gaelic comes this, "The sound of the Sun-fire on the hills at daybreak is music to him who hath ears to hear it." My plea is for the highest possible development of the sense of hearing. To be sure, the eye receives impressions more swiftly than the ear, but the ability to hear properly and fully would open to the individual as new and wonderful a realm in the sound-world as would the ability to see in the sight-world.

Believers in evolution tell us that when need for a new organ or sense arises, during the process of development of a created thing, the need is surely met. Now, there must be untold numbers of music-lovers who, because of distance from musical centers, or some other circumstance, are deprived of hearing the so-called best in music. But music they must have; it is a soul's need, and by the awakening of both the physical and spiritual ear they may find themselves in a sphere that is vibrant with melody and harmony. Since the morning stars sang together, the universe has been filled with music, waiting to reward the

listening ear. Not all noise is music, but one who has made a study of it says, that the myriad noises that make up the roar of a great city, when softened by distance, resolve themselves into the key of F-the city's key-

The sound of a railroad train rounding a sharp curve is that of a "Shrill, steel scream." It has a certain pitch, if not a musical one; while the whistle of one of its engines, echoing and re-echoing among the high peaks of our Rocky Mountains, is distinctly

How many have noticed the variety in volume and tone quality, of wind-swept maple, elm, and pine trees? Someone speaks of "The airy breakers of the pines beating forever upon the shores of silence." Each tree has its own particular note, as individual

Ruskin once said, "The more I think of it the more as its shape, while the tinkling music produced when these same trees are encased in a coating of ice resembles crystal castanets, and the resplendent color, as the sun's rays strike the ice-prisms, added to the music, gives joy to both ear and eye. Larger ice

forms also hold their own cold cadences. The heavy, sullen roar of grinding ice when streams and lakes break up in the Spring, has a tone-quality peculiar to itself, and is not unmusical; while the mighty music of the ocean is interpreted according to the varied temperaments of those who listen to its

wonder tones. Instrumental music is rarely humorous, but two sounds at least in nature have that quality-the gleeful, chuckle of a bubbling brook, flowing under its winter coating of ice and snow; and the spontaneous joyousness of the song of the Bobolink as heard at midday in Summer. F. Schuyler Matthews says, "No other bird can cram so much pure fun into one short musical sentence!"

One of the most memorable examples of the music in inanimate things was that which I heard many moons ago, in the Grand Caverus at Manitou, Colorado. In one of the underground chambers we saw suspended high against the wall, a group of ribbon stalactites, gleaming thin and white in the pale candle light. Our guide climbed a ladder placed directly under these fantastic formations, produced a piece of wood from a wall-crevice, and with it struck gently the stalactites in irregular order, according to their respective tones, giving to us many familiar and appealing melodies. The effect was indescribable. There, in that weird, dimly-lighted chamber far under ground, was produced music not to be heard elsewhere on earth perhaps, and the tone-quality was incomparable, celestial!

A fascinating pastime in Summer is to try transcribing the tones of the various crickets and winged in-sects that make the night vocal. Below is a verified example. It is at a very much higher pitch and is repeated indefinitely.



On many occasions mingling with these tones I have heard those of the owl, which from a distance lost their blood-curdling quality and blended well with the crickets' chorus.



A few bright moonlight nights were so much like day that the Oven-bird forgot and gave us his spontaneous notes, ending with the characteristic "Teacher, teacher, teacher, teacher" F. Schuyler Matthews in his remarkable Field Book of Wild Birds and Their Music, gives from his personal notation this as the Oven-bird's song, stating that most bird songs are in pitch about equal to the highest notes of a piano and some of them even "Go away up beyond the woodwork.



Matthews' book is a gold mine for musical nature lovers. Henry Oldys, in a magazine article entitled The Music of Bird Songs, says: "Poets have thronged

the temple of nature, penetrating to the inner shrine, but seldom do we find a musician even at the portal. Hence it is that while the value of bird song as an inspiration is freely utilized, its interest as pure music is little understood. It is for this reason I would tell in trumpet tones, if I could, that interwoven among the mass of bird music are strands of as pure melody as ever graced the compositions of man-melody, let it be understood, as measured by the human standard." Mr. Oldys also affirms that among birds there are those varieties of feeling and taste that diversify mankind. Were it possible to translate hird songs into terms of humanity, we could liken the owl, crow, bluejay and a few others to some rather coarse, loudvoiced individuals, the robin to a hustling housewife cheery and confident. Does not Mr. Matthews' rendering of their songs show this?



Song-sparrows can be compared to people more refined and joy-giving. The sparrows are especially versatile musically. Mr. Matthews finds similarity in their themes or motifs to certain melodies of Wagner, Verdi, Chopin and others, and calls the song-sparrow Nature's cleverest musical genius.

Bradford Torrey (than whom a better observer of bird life never existed) tells of being in the White Mountains one clear, frosty October morning, and during his walk seeing a song-sparrow alight on a rail fence and pour forth an exquisite bit of melody. As sang, from its throat came a tiny cloud of vapor, that rose in a spiral above its head, clearly visible in the frosty air. Mr. Torrey's comment was, "What was that if not visible music?"



When we come to the blue-birds we are reminded of quiet, gentle people of domestic tastes and pure ideals of home happiness; indeed, so shy and low and sweet is their warbling song that no wonder Thoreau called it "The violet of sound." The quality of tone is more difficult than some to reproduce, "quavering, tentative, uncertain, a bit sentimental and tender."



The Tanagers and Rose-breasted Grosbeaks are types of rich, full natures. The song of the Tanager contains the double tone or burr, which Matthews says can only be imitated by strongly humming and whistling at the same time. One of my pleasantest memories of the gorgeous bird is connected with a perfect June day, a mountain landscape, a tall, solitary, bluegreen tamarack tree in the foreground (a landmark for miles around) and a jubilant strain of the song of a Tanager-a vivid ball of scarlet flame in the very tip-top of the tamarack! Can you see the color? Here is what I heard, thanks to Mr. Matthews' nota-



The American goldfinch reminds us of a graceful, joyous type of human. Its song, really humorous, Mr. Cheney gives as follows, trying to convey the graceful curve of flight during which the notes are sung. Mr. Chency says that soon after writing his description, a friend showed him one very similar by Burroughs.



And now for Nature's inimitable fun-maker, the Bobolink! His song, Matthews says, is "A mad, reck less song-fantasia, an outbreak of pent-up, irrepressible glee." One can never catch all the notes as they rush forth pell-mell. Here is the best that has yet been done at reproduction.



These are only a very few of the myriads of voices that go to the making up of the beautiful ensemble in our wayside Symphony. We may not mention them all. But now we are drawing near the great Cathedral, God's first temple. His woods and forests, in which are heard His marvelous Soloists, the Thrushes. (It is not alone in our own country that the song of the Thrush is heard. In Thomas Moore's Lalla Rookh reference is made to the Pagoda Thrush, which is esteemed among the first choristers of India. It sits perched on the sacred Pagodas, and from there delivers its melodious song.)

One late afternoon in deep woods in Massachusetts, a vocalist unknown to me before, but undoubtedly a Thrush, was making a wonderful melody. The notes were in groups of three generally, with an easily recognized minor third in one group. The quality of tone was bell-like, softly metallic, fascinating. I hummed the air repeatedly on the way home, keeping the pitch, then memorized the notes at the piano. It was some years after that I found from my treasured Field-book who was the vocalist. It was the Wood Thrush. Edward Rowland Sill has truly said of it, "All the notes of the forest throng, flute, reed and string, are in his song." The notes came as question and answer, antiphonal, and reminded one of the works of great artists and delineators, who, with few strokes of the brush, produce masterpieces. Matthews says of it. "His music steals upon the senses like the opening notes of the great Fifth Symphony of Beethoven. It fills one's heart with the solemn beauty of simple melody rendered by an inimitable voice. No violin no piano no organ can appeal to one so strongly." Mr. Cheney is "Ready to believe that the song is not of earth but a wandering strain from the



John Burroughs calls this the finest sound in nature, and asks why the poets are so silent regarding it, and why it is not as deserving of praise as the song of the Nightingale about whom English poets write so exquisitely. For answer we mention the following poems: "The Lift of the Heart," by Elizabeth K. Adams; "The Hermit Thrush," by Edwin L. Sabin; 'A Sylvan Sembrich," by Frank Dempster Sherman; "The Hermit Thrush," by Mary Higginson; and there

are others of equal merit. An artist friend of mine who has for half a century lived in the silence, yet recalls with keenest delight and strong emotion the song of the Hermit Thrush as he heard it at less than ten years of age. During one of our many conversations on that song of enchantment, he wrote the following: "At the church of St. John, Lateran, Rome, is a choir of Nuns. They sing behind a latticed screen and are never visible. Among them is a thrilling, tear-compelling voice which is sometimes heard in solo. No one knows who it is, no one ever sees the singer, but she is known through Rome as "The Angel of the Lateran." The artist's comment was, "The Hermit Thrush of the Eternal City.

Musical compositions almost invariably end on the tonic, or keynote, so, as we near the end of our Symphony, let us come to rest on nature's keynote, which "The Music of Niagara,"

Thirty-eight years ago (February, 1881) E. M. Thayer, a thorough musician, contributed to Scribner's magazine an article with the above title. It is worth diligent study. Feeling that "Niagara had never been heard as it should be" (though others before him had given the pitch of tone of the fall) Mr. Thayer visited the world-wonder, going seven times under the fall, listening from every vantage point in the vicinity and giving at last to the world what he felt sure was the real voice of this Thunder of Waters. Instead of the deafening roar, of which most visitors to the Falls are conscious, Mr. Thayer heard only "A perfectly constructed musical tone-clear, definite and unap proachable in its majestic perfection.



"Just these tones, but four octaves lower." And Mr. Thayer's knowledge of the organ made it possible for him clearly to demonstrate his conclusions. He was theoretically, practically, and technically correct in his explanations regarding the vibrations of the extremely low tones, using the organ pipes to prove s theory. Mr. Thayer also gives to us the beat or rhythm of Niagara. "Its beat is just once per second. Here is our unit of time-here has the Creator given us a chronometer which shall last as long as man walks the earth. It is the clock of God!" The notation of the accent is as follows:



Mr. Thayer claims that he puts upon record for the first time the interpretation of the music of Niagara gether give us what we may take as Nature's key-



In conclusion Mr. Thayer says: "I have spoken only of the pitch and rhythm of Niagara. What is the quality of its tone? Divine! There is no other word for a tone made and fashioned by the Infinite God. I repeat, there is no roar at all-it is the sublimest

Types of Pianists

THE ETUDE

By Maud H. Wimpenny

[EDITOR'S NOTE.—Miss Wimpenny is a plane teacher who has given much attention to scientific character analysis.] Who are the most naturally gifted pianists?

Men or women? Possibly many will declare at once that men are the most gifted. This, however, is a serious error, for science has shown that many of the vocations and callings supposedly best suited to the brains and the capacities of men are equally suited to women.

What are the human characteristics which make the individual adaptable for piano playing? What distinguishes the piano-playing type, if there is such a thing?

Here are some: The Mathematical Mind .- The association of music with mathematics in the old Grecian and in the mediaval systems of education was by no means a fallacious one, The problems of music call for the same kind of divination and rapid analysis of large groups of units.

The Mechanical Mind .- The piano player must have a certain love for the mechanical in order to pass patiently through the vast amount of mechanical work which the student is sure to encounter. Many famous pianists, notably Josef Hofmann, have shown great

skill in invention and mechanics. The Versatile, Inquiring Mind .- The student of piano must not be the cut-and-dried, hide-bound per-in, with no inclination to study other things. Great pianists are often extremely versatile and versed in other subjects.

These attributes combined with hard work, systematic practice and originality in interpretation, lead to vir-

Whether the pianist is fair or dark, there will usually he discovered a rounded development of the upper part of the forehead and a great width in the lower torehead measured from ear to ear over the eyebrows. The head may be long from the middle of the forehead to the occipital protuberance. There may also be a goodly width from ear to ear across the heal. The nose is ant to be long, with a fairly strong jaw not showing too much concavity in the nasal region.

The public pianist is usually a motive type of person of stocky build, elastic but firm in bodily tissue as contrasted with the flabby individual.

People with musical gifts usually have them accompanied with a love for color, the ability to form color schemes. They also are often accomplished linguists and in their own tongue have a fluent use of language. As we have said, the average teacher will find that the pupil gifted with powers of intense concentration, mechanical ingenuity and mathematical ability will in most cases make the most desirable pupil. Dismiss the matter of sex as an obstacle in pianoforte progress. Naturally in the past far more men have become distinguished in music than have women, but this was merely a result of unequal opportunity. Music was considered man's realm. To-day both sexes have an equal chance and opportunity. It is being proven that the size of the brain is not the determining factor in success, but the development of the brain, its shape and proportions. The development of the brain of the woman of to-day is now far below that of men. Many of the greatest pianists of the future may be women. as indeed are enany of the virtuosos of to-day.

#### Fighting Nervousness

By Ira M. Brown

APART from physiological defects, the main cause of nervousness is a lack of confidence, which is usually a result of insufficient practice. You may know a piece perfectly, but a neglect of practice for a few days causes a feeling of uncertainty. Therefore be sure that you have rehearsed a piece sufficiently before you try to perform it.

Another cause of nervousness is a bad position of the body while at the piano. If you sit too high or too low, too close to or too far away from the piano, your mind is conscious of the disadvantage and you are unable to concentrate it upon your work.

If you know that you are prepared to perform a piece perfectly, and if you sit comfortably and gracefully, you should have no fear of nervousness.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Ans separates is assigned to soft the seasors upon questions pertaining to "How to seaso," P. And to seaso, sets, was not assistant proceeding personned.

Musical Theory, History, etc., all of which properly belong to the Musical Questions Assured department. Full name and address must accompany all impuries.

Brain Factory Needed

"1. A married lady (Swedish) has taken six "A married half (Swedlah) has taken siken besson. Her progress in not excellent, whe she considers her work a fullure, as she had planued to the six lessons and herm. The six has been so that the six lessons and herm. The six less are six lessons and six lessons and six lessons and six lessons why she cannot play the pitch six lessons and seen nearon why she do not play the pitch six lessons and seen nearon why she do not have provided the six lessons and six lessons which is six lessons and six lessons had been six lessons and six less

The teacher does not agree to provide the pupil with

brains," A serious drawback to the musical profession

is the fact that its devotees have to be subjected to the

dictation of ignorance. In so many ways the musician

finds himself helpless before it. There is nothing in

which the public at large is more lacking in knowledge,

and nothing in which it will not express itself with

confidence more assertive and immediately act upon

it, while at the same time declaring no knowledge of

music. Nearly all musicians have to be missionaries

because of it. So many of the Round Table readers

are intimidated in their work with pupils by ignorant

parents and friends who expect immediate results.

There is no task more difficult than trying to enlighten

some foreigners. It seems as if the traditional routine

of the institutions of ages must have fixed and set,

like slaked lime, their minds and ideas. Meanwhile

this is a human tendency that is by no means confined

to foreigners, although Americans brought up under

our institutions do seem to be more amenable. The

Swedish lady's mind having become fixed, it is not

likely that you can do anything further to convince her

of her untenable position. In order to defend yourself

you will have to let her go, and take pains to explain

to your constituents just why. Such a person is likely

to be very talkative and place the blame in the wrong

place. It will be some time before she is brought to a

realization of her fallacious position, and you may,

therefore, be compelled to assert your right to self-

defense. The more gently and humorously you can do

it, the more effective. The lady's position is decidedly

humorous and ridiculous, which you need only to point

out. Judging by your letter it will be a long time before

she comes to her senses, or acquires any understanding,

and hence it will be better for your interests to let her

acquire it elsewhere. You will find it of little use trying

to retain her for a pupil. The Round Table has had

many complaints of this kind, thus showing that the

experience is fairly universal. When pupils start on a

wrong premise their reasoning will always lead them

into a hopeless tangle. Unless you can get them on

the right premise at the beginning their reasoning will

never bring them anywhere near the truth, but to a

fallacy. When they proceed to act on a fallacy it will

be to your detriment, and you would better "get out

from under," as they say in common parlance. While

this answer to your question may seem more general

than specific, yet this is because of the may inquiries we

have had along this line, and therefore I have tried

2. Your graded list of studies is a good one, but I

do not reprint it because it is thoroughly standard, such

as may be found in the publishers' catalogs. It is far

too extensive, however, for any one pupil. I prefer the

Czerny-Liebling selection for this composer, however,

as the selection is so admirably made, and covers all

necessities in this kind of etude, graded and correlated.

Send to your publisher for a Graded List of Selected

Studies, which will be presented to you without cost.

3. For stiff fingers, finger exercises of any and all

kinds are excellent. The main thing is how the prac-

to make it cover all cases.

1. There is one little paragraph I feel like recommending that teachers add to their announcements: tice is done, and how the fingers are held during practice, and certainty that the exercises are simple enough. In many cases the foundations are bad, and a thorough course of preliminary study and training is essential. Table exercises, and then finger exercises on the keys without making a sound, then with just enough added force to depress the key with scarcely a sound is productive of excellent results. Stiff fingers often result from too great difficulties being attempted at an early stage. Take pains to see, however, that it is more the condition of the fingers while practicing than the special nature of the exercise that is important. 4. The Chopin waltzes range from the fourth to the

seventh grade of difficulty, in accordance with the Standard Graded Course of study in ten grades. Bach's Two Part Inventions, grade six; three part, seven.

Fair Weather and Stormy

Fair Weather and Stormy

"I. A pugli who plays exceptionally well and
has done her work throughly is now reedy to
urier the fifth profits best advantage in this
grade, as I have not studied for ten years.

"I h

1. For the fifth grade Mathews' Standard Graded Course will be a good background to work from. The fifty selected studies of Cramer may be begun, and carried through the sixth grade. Most teachers omit some of these, however, carefully sifting out, varying according to the needs and peculiar ability of the pupil The third book of Czerny-Liebling also contains much valuable material. For octaves Doering's School of Octaves (Presser Edition) may be begun, Bach's Two Part Inventions also should receive some attention in the sixth grade. For pieces ask the publisher to send you a list on selection for the fifth grade, and learn to exercise your own judgment. Always keep a list of the pieces you find successful, for future reference with other pupils.

2. I am afraid the best place for this boy will be among the Indians. He will be a tough nut to crack musically. You will need to make an appeal to his best nature, try and induce him to try and do his best for you by making him like you through sympathizing with him in the things he loves, get him to try and work on some exercises for getting his hands in easy condition with a more free and supple action, select lively little pieces for him, and at his age and with his disposition avoid etudes as much as possible, as they will only discourage him. You can only coax and wheedle him into doing anything. Such a boy should have his two lessons a week, if possible, and you must make them as entertaining as you can.

Footy Fingering

"I have an adult student in fourth grade who fingers hadly. In her playing in the past she has paid no attention to fingering. Can this be corrected?"—B. G.

Not unless your student is willing to settle down to business with determination and industry and follow out whatever instructions you give her for the correction of her fault. You must convince her that the finger marks were placed over the notes because the editor, an experienced musician, had, by experimentation, found that the music could best be played by using the fingering marked. There is no use of your trying to correct any pieces she has already learned of this fault. She must take new ones, not too difficult, and learn them, each hand separately where there are special markings, until correct fingering can be followed. The music must be practiced slowly until the fingering has become fixed, and then the tempo may be increased.

"For six years I took plano lessons, hut bave heen unable to study during past three years. Can you advise me what will be best to practice until such time as I can again afford a teacher? I am eighteen years of age."—W. M. You do not state the grade of difficulty of the music

you are able to play, hence cannot specify individual pieces. However, a general consideration will be of use to more readers. Do you know what grade you play? If so, begin back, after the three years' lapse, at least one grade, for a thorough review, to which you should devote your most careful attention. Study carefully all you can find in regard to action and position and relaxed conditions of hands and fingers. Study preliminary exercises with minute care until you can hold your fingers in perfect control with no stiffness or rigid tension. Set aside a certain amount of time daily for technical practice. You can lay out your work from Cooke's Mastering the Scales and Arpeggios, which, by the way, it will take you many years to master. I run across so many young players who think that a book like this one is simply to be played through once from beginning to end and then dropped. But correcting such ideas seems to be a teacher's life work, a part of his routine with nearly every new Now send to the publisher for the "Selected Graded List of Pieces, Studies and Books." Determine the grade in which you wish to work. Select some of the standard etudes in that grade, and set out to master them. Use your metronome, setting at a low speed and gradually approximate that marked. The Standard Graded Course will afford you excellent study material, and you can supplement with others in the same grade as indicated in Hand Book. The publisher will send you "on selection" a certain number of classical and semi-popular pieces. Choose what you want, and stick to them in rotation until each is mastered before going on to another. This does not mean, however, that you shall not have two or three pieces upon which you are working at the same time, in order to give variety. Pupils working alone are apt to neglect the finishing processes. Avoid this. Be, at least, one who can set a goal and aim for it until it is reached. Do not be satisfied with slip-shod work. Hear all the fine pianists you can and try and realize how hard they have worked to do so wonderfully, and "go and do likewise." Set aside a certain number of hours and stick to them faithfully. Thereby will you strengthen your own character as well as become a good player,

Arriving Late

"I am thirty-seem years old and recently re-sumed study after several years and surprised my teachers by my progress. Am playing seventh grade music. I am asked to teach, but am I quali-fied? Have had some theoretical study. Cold I make any other use of my music, such as playing in the movies?"—Z. Y. 2.

As to whether you are qualified or not rests entirely with you. If you are playing seventh grade music well, understand the ground you have been over, and have a thinking mind ready to investigate and experiment, there is no reason why you should not start in and by actual experience qualify yourself. You will have to learn by trying and doing. I know of no other way of using your music that will be satisfactory to you aside from teaching. Concert accompanying is irregular and will not average up in remuneration unless you are very expert. Some of the movie organists are of a very high grade of musicianship. Their reputation has never been injured by their work. Some of those who play piano in movies get a fair remuneration, but they seem to shift about a good deal. As to whether it will be best for you to take up this latter work or not, no one can decide for you. I have been told by those who play in the movies that such pianists are subject to whims of managers, and have to shift from theater to theater, and possibly from town to town. This condition will be up to you to investigate in the part of the country in which you live.

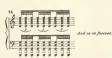




The subdivisions of these chief notes are three times three, three times repeated.

and "That it is, note for note, the dominant chord of our natural scale in music." Rhythm and tones to-





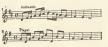
#### Some Interesting Things About Melodic Form By Daniel Batchellor

In a tone picture the three elements, rhythm, melody and harmony, combine to produce the rich effect of the whole. Although they are so closely interrelated in the music, each has its own function; and to appreciate fully a musical composition, it is necessary to trace the

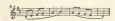
working of its constituent elements. The purpose of the present study is to learn something about the nature of melody, which bears a similar relation to the tone picture that the lines of draw-ing bear to a painting. The difference is, that while the lines of the painting are fixed in space, those of the tone picture are flowing in time.

In a drawing the lines must all bear a true relation, one to another, and the same principle holds good in the lines of a musical composition. The proportionate length and shape of the melodic lines is closely connected with the rhythmic form, but the two elements can be analyzed separately.

Simple melodies, as a rule, lie mainly within the range of an octave, with an occasional extension above or below. There are two types of melody. One, which is called authentic, ranges in pitch between the tonic and its octave; the other, called plagal, is bounded between the dominant and its octave. A comparison of the two following examples will show that, while they have a similar rhythmic basis and both range from D to D', the authentic form excels in solid firmness, but the plagal has more of a clear ringing effect.



A noticeable thing in a good tune form is the balance or equipoise of the rising and falling strains. An upward swing of melody is naturally offset by one in the opposite direction, e. g .:-

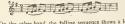


But generally the response is not so direct and dogmatic as that. A better illustration would be

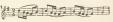
This example shows both contrast and imitation—the two chief factors in melody. It can readily be seen that there is a balanced rise and fall, and that the closing run gives the final answer to the opening one.

An upward movement expresses rising emotion or growing energy, while a downward movement generally indicates subsiding emotion. In song interpretation the first calls for a swelling volume of tone, whereas the second is better expressed by an easing off of intensity. The comparative effort put forth is something like that of traveling up and down hill.

The growing animation of upward movement is well shown in a rising sequence:



On the other hand, the falling sequence shows a lesening of emotional tension:



In every well-constructed melody there is a place where the climax seems to be reached. This is called "the point." All that goes before should lead up to it, and from that point of excitement the tune should subside to its close.

Remember, that we have here been dealing simply with the form of melody. Without the spirit of a song the composition must always be mechanical and formal. Nothing can supply the grace of inspiration. But musical form is essential to good music, and a familiarity with its principles will furnish a channel through which the tide of inspiration may flow. It also enables us thoroughly to appreciate and interpret the beautiful melodies of great musicians.

#### How I Started a Piano Class in a Small Town By Emelie Riccobono

FIRST I personally went from house to house, telling my friends that I was hoping to secure a class in pianoforte. Well, things looked rather dull for a while. Somehow people looked upon me as not capable of teaching; but after giving a few piano solos at church socials, I secured five little girls between the ages of eight and twelve. In teaching these I put my very soul into their lessons, realizing that my future

outcome depended on their success. As I always love children and understand their ways, I soon won their affections by arranging little pastimes, which not only suited their childish fancy. but were of great musical value as well. For instance there were the picnics to which were invited the pupils, together with their little friends. Here, between the games, we gathered in a circle to rest, and I would read to them, in simple words, the life history of our great composers, thus implanting in their childish minds a firm foundation for their musical education. We met like this once a month. During the pleasant days we met outside and throughout the winter days at my home

A test was made always of the previous lessons by asking the children a few questions and those who gave correct answers received little golden stars which were placed on badges and proudly worn on their little dresses. At the parties each one had to offer some little piano selection. Soon the little friends that came along at these events began to feel that they wanted to play like Mary or Alida, and presently their mothers also became interested.

Then came my first recital, and although the little solos were simple. I knew that correctness would make them beautiful enough to interest everyone, even the most unmusical of those present. With this in mind I asked the class to come almost every day for three weeks and had them practice with me until I thought

that surely even a kitten could learn the little numbers in that time! However, my hard effort was not in vain for my recital was a success in every way, and within the next month my class doubled.

Now, at last, I have made a place for myself in this town as a music teacher. My specialty is little children, and the only advice I can give from my short experience is-love them! Don't treat them as men and women, but be a child with them; take an interest in their lives; listen to all their ups and downs (and you will find that they have many); praise them for all they do correctly; never scold them in a snubby way, but there is a way to correct a lazy practicer by having a diligent member play his work for him. Another good scheme is to give a silver star for a good lesson and a gold one for an excellent lesson. Then I give a prize for twenty gold stars (two silver counting for one gold). For prizes I give some little thing for the dollies, such as aprons, knitting bags, scarfs, etc.

For very young children, if the lesson is on different pages of the book, draw before the exercises for next lesson some object instead of writing the date. For instance one might use trees, barns, flowers, baskets or dolls; and one need not be an artist at this either to see the little ones smile at the markings for their next lesson; so in speaking about the next lesson or some previous lesson, say our tree lesson, cat lesson, etc. This puts us (both teacher and pupil) in the same world of children's imagination. Another thing found helpful if a child is bound to make a break here and there, which is very hard to correct, to write for instance "lion" on first mistake, "zebra" on next. "cat" on next, etc. Then ask little ones to chase first animal away with the next one, that is to correct first mistake, then second, etc. I find that the children get very interested in these symbols, and things begin to work if they never did before.

Thoughts for Ambitious Students

THE ETUDE

By Stanley F. Widner

REMEMBER, that knowledge of all branches of music is useful. Don't be narrow-minded, particularly in

Learn how to study. When you receive a lesson, look it over carefully, try to find the most difficult points. You will need to give most attention to those, "There is no easy way of learning a difficult thing," says De Maistre. Repetition fastens facts in the memory. The wonderful storehouse of the mind should be daily filled with new truths, all properly labeled. Let us remember with Carlyle, "The grand schoolmaster

PRACTICE." It is better to execute a moderately difficult composition as an artist than a most difficult one, in the manner of an amateur. Genius is one thing, application

Don't try to read chords as a collection of separate notes. You never think of the alphabet when you read See the chord as a whole. Play every note of the chord. This habit will develop weak fingers. arouse sluggish thought and build up a keen inner ear.

Don't let your ears deceive you. You may think you are putting the hands down upon the keys exactly together, when, as a matter of fact, each attack sounds "ker-chua."

Observation and attention form the habit of accu-

See occasionals (shall we call them erroneously accidentals?) clearly. In all good editions if a sharp, a flat or a natural affects the line the line runs directly through the middle of the occasional. If the occasional is on the space the centre is blank. Observe how orderly all key signatures are placed upon the staff at the beginning of any published composition.

#### The Operatic Twins

THE two operas frequently referred to as the operatic twins, Cavalleria Rusticana and Pagliacci, seem to be held together by some popular bond which many find difficult to explain. In most instances this is due to the fact that in many companies the rôles of the operas fit two similar casts of singers. H. E. Krehbiel save of this in his Second Book of Oberas:

"Twins the operas are in spirit; twins in their capacity as supreme representatives of verismo; twins in the fitness of their association; but twins they are not in respect of parentage or age. Cavalleria is two years older than Pagliacci, and as truly its progenitor as Weber's operas were the progenitors of Wagner's. They are the offspring of the same artistic movement, and it was the phenomenal success of Mascagni's opera which drove Leoncavallo to write Pagliacci.

Leoncavallo is nearly five years older than Mascagni. The older man is a native of Naples and his education is Neapolitan, while Mascagni came from the Leghorn district and attended the conservatory of Milan. Leoncavallo was highly educated, received a degree of Doctor of Letters from the University of Bologna when he was twenty (four years after he had won his diploma at the Naples Conservatory). He aspired to be, like Wagner, a dramatist as well as a musician.

Mascagni, whose parentage was plebian in the extreme, confesses to poverty during the days when he was writing Cavalleria for the prize offered by the Italian publisher, Sonzogno. It is said that the plot of Cavalleria is not original with Mascagni-that it is the simple story of peasant life, wrongs and quick revenge. It comes from a tale of Verga, which was made into an opera book for Mascagni by two librettists. Leoncavallo, on the other hand, wrote his own libretto around the plot of a murder on the stage occurring during the performance of a play. This idea had been used many times previously, but after the opera was produced, Leoncavallo was actually threatened with suit by Catulle Mendes for plagiarizing La Femme de Taberin. The suit was thrown out, however, when it was shown that Leoncavallo, like Shakespeare, had simply utilized a situation that was the common dramatic property of all time.

Cavalleria was first given in Rome, in 1890, and Pagliacci in Milan, in 1892.

Development of Finger Independence

An invaluable exercise for the development of finger independence is to practice the trill on any two notes, using the fingering (for the right hand) one, three, two, three and one, four, two three; inverted, three, one, three, two and four, two, three, one. Similar fingering may be used for the left hand.

I. M. BROWN.

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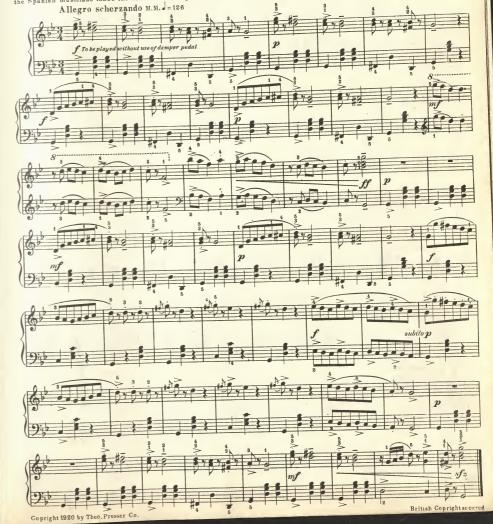
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## BOLERO OF SPAIN

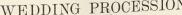
HARL MAC DONALD

When danced by the Spaniards, the Bolero is done at a tempo slightly slower than our modern waltz, yet the effect is much livelier owing to the heavy accent that is almost always placed on the first beat of to the nearly accent that is almost always placed of the listocation measure. The Spaniard accentuates this peculiarity with his castanets (small wooden clappers held in the palm of the hand) and the Spanish musicians make the accent still more pronounced with

a heavy blow on the tambourine. The tempo is not to be accelerated at any place and must not be too fast to allow the women dancers to do a half turn of the body in each measure. This turning from side to side gives their full, short, skirts the whirling motion that is so wonderful in effect when numbers dressed in many colors do this dance. Grade 3.

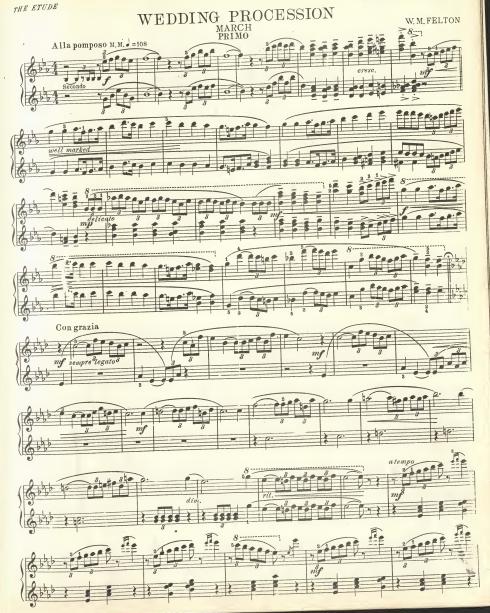


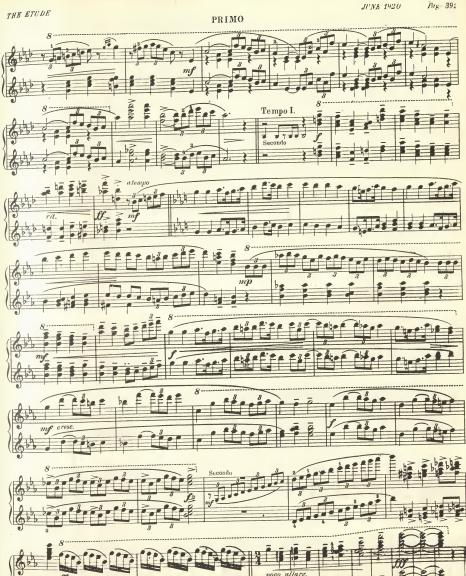
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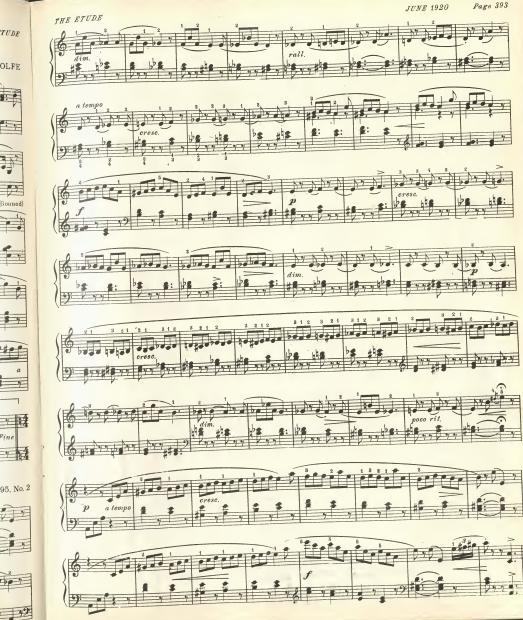
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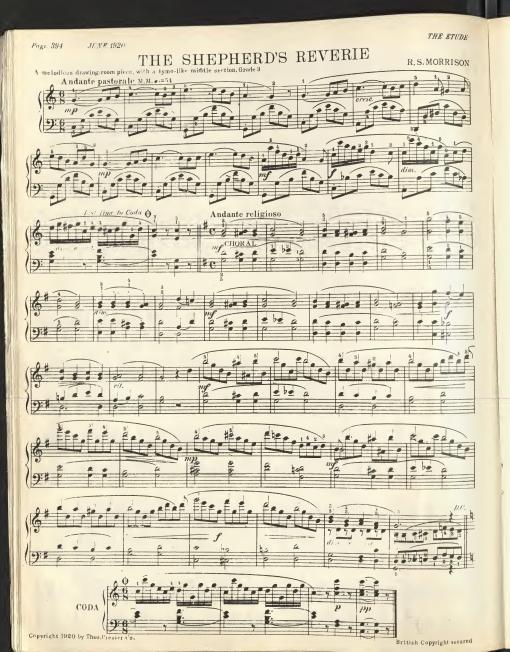




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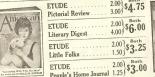
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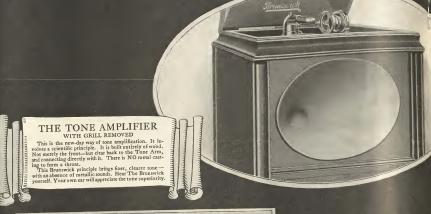
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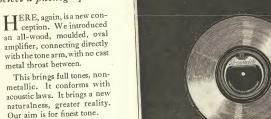
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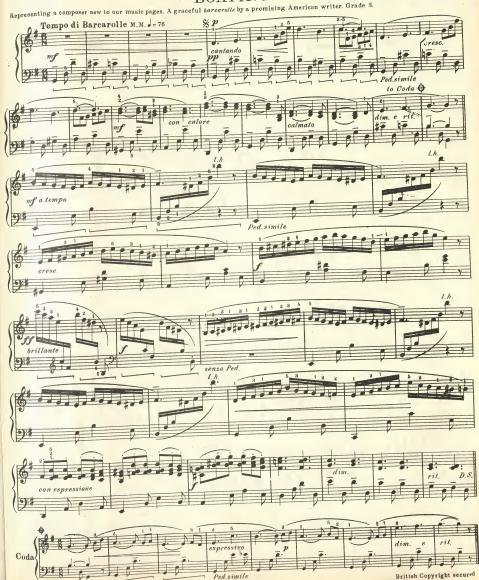
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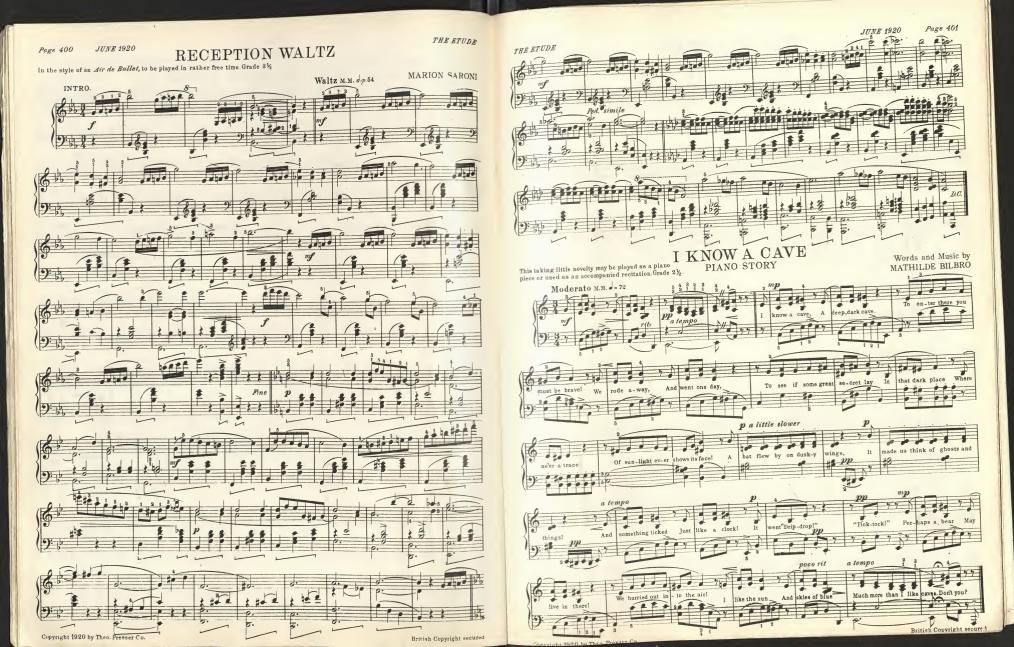
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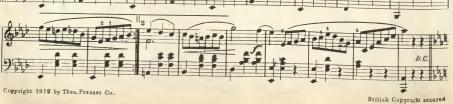












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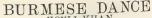
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E.L. ASHFORD

pa-pa's cross, my ma-ma's sick.

#### Some Astonishing Effects of Music Upon the Body

By Edward Podolsky

Bestract Nort.—At the highly successful ing every (unaphable expedient to endeavor, supervisors) National Conference held to restore his measure, for Concell sugmented to Philaderphia in March, nor of the Philaderphia in March nor of the Philaderphia in March 1997, and the Philader

THE anatomy of the reason for the enjoyment of beautiful music is simply the body's happy expression of the beneficial effects produced on it. These effects are virtually the pleasurable satisfaction of certain of the body's physiological cravideal factor toward better health. ings. And it is, primarily for this reason, that the popularity of a great musical masterpiece depends on the virtue of its effects on the body of being of a nature to fulfil the requirements of hod-

ily gratification. tions produced on the animal economy, therapeutic agent in the correction of and these reactions are of two natures- mental ailments. Evidence of this knowlbeneficial and detrimental. The results edge is demonstrated by the records of of the favorable reactions, stated in brief, ages of the detrimental emotions; removal of the disturbing factor of the deranged mind; and, in some cases, the removal of abnormal bodily functioning (in several recent cases of the sleeping sickness a cure was effected by means of are of an opposite nature.

#### Music and Digestion

From the earliest times the value of music at the dinner table was realized. It was for this reason that Epictetus called a table without music a manger; and because of the realization of this truth, musicians were considered a dining maddens like wine.) necessity and were rarely absent from the feasts and banquets of the Greeks and that Sir Thomas More, in his Commonopera in order to digest the dinner they had previously eaten. These observations

It is only of late that we have come to on the digestive apparatus of animals. Stated briefly, music, by arousing pleasfood. Skill a more eurous fact is that the principal nerve of the tympanum from hell.

tongue and connects with the brain, reacting alike to the sensations of taste and sound. Hence, good food and good music is a most ideal combination, a most

#### The Influence of Music on the Nervous System

Even in the time of the Greeks, and probably much earlier before them, the influence of music on the nervous system Musical effects are essentially the reac- was known, and even employed as a Clinias, Empedocles and Xenocrates, who are: a decided aiding in the process of digestion; fortification against the raventeed melodious sounds. In modern times the case of Philip V of Spain is very well-known to every student of medico-music. methods of cleaning have proved case of Philip V of Spain is very well-This unhappy monarch was saved from so inadequate. insanity through the singing of Carlo Farinelli, the castrato soprano,

Even as music has been used as a cure violin music). The detrimental reactions for mind disorders, it has, moreover, been used as an agent to dispel the detrimental emotions (anger, fear, dejection, despair, etc.) which are temporary impairments of the normal functioning of the brain. It was this power of music to summon and dispel the emotions at will that led Plutarch to observe: Musica magnis dementat quam vinum. (Music

Interesting in the annals of music in this efficiency is the story of Pythagoras, It was several centuries later who, seeing a young man transported with rage about to kill his unfaithful avealth, provided for music at the meals financée, caused a gay melody to be of every class in a model community. played by a musician who happened along And about two hundred years later the with him. The effect on the young man to cause decay. satirical Voltaire was led to observe that was most fortunate, for it replaced his people were in the habit of going to the insane anger with a most perfect calm. Nor is it said differently of Alexander, whose reaction to the stimulations of were made unconsciously perhaps, with- music was so intense that the musician out knowledge of certain physiologic Timotheus had the power of arousing truths in them, but they are none the less him to anger or soothing him to tranquality by the music of his lyre.

The reasons accounting for these mind the certain knowledge of music's influ-reactions are many and voluminous, but ence on the digestive organs. In a meas- they all point to the fact that music, by ure our knowledge is due to the investivirtue of its movements (presto, allegro, gations of the eminent scientist Pawlow, adagio, largo, etc.) stimulates the mind who carried on extensive experiments into mad passions or calms the mind into soothing rest.

Thus are several effects of music on surable emotions, promotes the flow of the human body enumerated, but still in the digestive juices. This increased flow that wonderful God-gift are hidden vircauses a more thorough digestion of the tues that make life a celestial soul-song,

#### Balance and Musicianship

ture and a sanely balanced character are mental outlook.

THE day of the long-haired, wild-look- important assets to the musician of toing, dishevelled musician has passed. The day, whether he he an artist before the up-to-date musician is as well dressed, as public or a teacher. It will pay to keep carefully groomed, as businesslike, as a perpetual watch upon one's outward gentle-mannered and conventionally appearance, upon one's manners, and aware as the business man. Broad cul- above all, upon one's general culture and

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#### Desultory Thoughts on Singing

By S. Camillo Engel

"The very converse, thine, of Orpheus' tongues: He roused and led in ecstasy of joy all things that heard his voice melodious——"—ÆSCHYLUS.

difference between the voice in speech trained before? and the voice in song is that of indefinite and definite pitch. To be able to use one's assumption that one can sing. It

quality of the voice conveying it fall far good quality.) short of the beautiful. The material, too, i. e., the voice, may be all that is desirable as to its fitness and its inherent merit to be developed. Nevertheless with all this and nothing more one cannot be said one knows

#### Tone is Everything

No instrumentalist would ever think of performing on an instrument, the tone quality of which is disagreeable. The average singer, however, is less sensitive on that point. The tone quality of his instrument—the voice—may be guttural, throaty, nasal or harsh; he keeps on using it in blissful ignorance of its effect on the hearer. He himself fails to discern it with either his mind or his ear. As said above, he may have enough of the latter to enable him to "carry a tune." Its acuteness of perception of the quality of the omitted tone is wanting, however. This is often due to the ear not having been trained to recognize all the possible deficiencies of the tone, whether in song or sneech. But sometimes indifference, at other times again want of common sense prevents the student from acquiring the tone beautiful.

Having above described the qualities a tone should not have, it is only just that I give the characteristics of what constitutes a beautiful tone. Its intonation must be instantaneously true. It must be smooth. It must have carrying power and, finally, roundness or volume. Do not confound volume with loudness or bigness. The following two cases, which can be multiplied ad infinitum, illustrate to perfection some people's attitude toward the Art of Singing:

#### DRAMATIS PERSONÆ

A young man (age between twenty-five and thirty).

A teacher of singing. Place: Any city.

Scene: A teacher's studio. (A knock at the door is heard.)

T. of S -- Come in! V. M. (enters)-You teach voice?

T. of S .- Yes.

Y. M .- I am a commercial traveler. My friends tell me that I have a fine voice and that I qualit to be in opera-Do you prepare for opera?

V. M .- No: I am a natural singer. one's voice on a definite pitch, or a whole me hear your voice. (The teacher strikes — Madam, you really sing very well. A alone of a song or an air is full of significant to the strikes and the strikes are the strikes and the strikes are series of them, is not sufficient to justify a tone on the piono. The young man few shortcomings here and there can nificance as to the emotions to be represings it a fourth below. After some orimerely proves the existence of an ear entation on both sides, the young mon is control. able to follow a little run fairly well, The pitch may be correct and still the displaying a rather light baritone voice of

> T. of S.—You certainly have a pleasant study, application, and perseverance to beautifully. make something of it.

V. M .- In how much time can you land to be a singer, no matter how many songs me in opera? I have saved enough money to study for about eight months.

T. of S. (suavely but with suppressed emotion)-My friend, eight months is not course in physical culture. enough to train the voice, let alone to prepare for opera.

place her in opera after a few months' tum. study

T. of S .- My dear sir! have you stopped to consider all that is essential and indisconsable to acquire before one can sing in opera? Why, you have not yet even begun to have your voice cultivated.

V. M .- Well, you can train my voice on opera parts, doing two things at once, as

T. of S. (most sincerely, but in a dejected tone of voice)-You are asking the impossible.

Y. M. (with his hand on the door knob)—Well, if you can't ("you" with a vicious emphasis) or won't do it, I'll go to a teacher who is both willing and able to. Good morning!

T. of S., feeling very much oppressed. opens wide the windows of his studio to give the fresh air of outdoors an opportunity to cleanse the studio atmosphere, heavily charged with ignorance. Scene II: A few days later.

Place: Same studio,

Enter young lady, smartly dressed and showing unmistokable signs of offluence. T. of S. rises from his chair.

L.-Are you Mr. So-and-So? T. of S .- Yes, madam; please sit down.

Z. L.-I have had my voice trained for the last three years. (This was said in a from the other. Each by itself must be the diaphragm which to so many singers tone conveying to the teacher that Y. L. knew all about singing.)

something?

It is quite generally known that the T. of S.—Yes; have you had your voice fering. Met half way by a sigh of relief, in different words, and also in identical the song at last came to on end.

T. of S.—(somewhat perturbed)—Let in which diplomacy won the upper hand) enough that though often the music

V. L.-What do you mean?

T. of S .- I mean that correct breathing is the very corner-stone of singing; that it is, more than anything else, the cause speech in conjunction with those of the voice and ought to be able, by proper of either singing beautifully or un-

V. I. (rising indignontly)—Sir! I ways told me that breathing comes naturally. I did not come to you to take a

Exit of Y. L. Collobse of T. of S. The two scenes here described are not V. M .- Why not? The teacher of a fiction. They are a literal description of lady friend of mine told her that she can what happened in the writer's own sanc- abound where the ah must approach the

#### Artists and Teachers

The Musical Courier for September, 1893, writes as follows: "After one or two years of study a young singer is launched on the stage as an artiste (?). Perhaps she has in a measure mastered the music she essays to sing, and Nature, having endowed her with beauty and dramatic talent, she is considered a success. After a few years she is heard of no more; the voice is lost! When next she (or he) appears it is as a celebrated teacher (?)-alas! of what?"

considerable degree the courage of his from that in the second one, conviction to prevent him from falling into the morass of the slipshod methods of teaching of to-day. To stick to one's principles in the face of overwhelming quackery resolves itself into the del'herate choice of a hard and uncomfortable living in preferenc to an easy and com-skillful singer without possessing the art fortable one,

which the instrumentalist is free. While reference to the qualities of the tone the latter's activity consists solely in play- beautiful, they can only be acquired by ing his instrument, the former has to both the skillful control of the outgoing, preplay upon it and at the same time utter ceded by the correct management of the words, either of which performance is ingoing air. Speaking of breathing I distinct, different, and must be independent feel it my duty to destroy the bogy of without blemish-perfect. And so must be constitutes the alpha and omego of their the union of both. Neither must be an performance. The activity of this s'nu-T. of S.-May I ask you to sing me obstacle to the other. And no one can ous muscle, forming, as it were, the floor claim to be a singer who has not mas- of the lungs, is negative, subordinate. It Y. L. sings. tered both requirements individually and gives way, moving downward, to the T. of S. feels that the difference be-collectively. It is said that Franz Wüll-increasing bulk of the lungs, caused by tween him and Ulysses is this, that while ner subjected each vowel and each conthe ingoing air, and again, yielding to the latter had his ears stuffed in order sonant to a searching analysis as to its their diminishing size, owing to the ex-

T. of S. (after o moment's reflection ting different sentiments. He knew well same great effect as it does if the meaning of every word is penetrated, its idealism, its standard of perfection recognized and reproduced by the organs of

#### Fifteen Vowel Shades

Each vowel of the English language is want you to know that I do not have to capable of fifteen different shades. They learn how to breathe, My teacher al- are to the singer-who thinks-what the colors are to the painter. There are the dark and the bright vowels, there are words the bright vowels of which must be shaded toward a dark color to impart truthfully what they are intended to convey, And vice versa. Instances o, the o the oo, the a the e, etc., and the reverse. To cite an example : Compare in Cowen's The Mission of a Rose, the word "garden" of the first verse: Only a rosebud, kissed by the dew, Out in a GARDEN fair it grew; etc .- with that of Whelpley's: All In a Garden Green, beginning with: All in a GARDEN green Thrushes were singing; Red rose and white between, etc. While in the first song the idea of "garden" furnishes the motive, the background to a sad and touching episode; in the second it is the embodiment of joyousness. Therefore, the thoughtful singer will color the vowel a in The honest teacher has to have to a "garden" of the first song differently

#### Garcia's Wisdom Recalling the young lady's remark

about breathing, recorded above, I quote what Manuel Garcia had to say on this subject: "No person can ever be a of governing the respiration," The singer faces a condition from again pointing to what I said before in not to succumb to the Circles bewitching in mode of production. Furthermore, he singing, the teacher was wishing for the himself told me that he studied the capathe movement of the diaphragm is the efbeneficent cotton wad to deaden his suf- bilities of expression of the same vowel fect and not the cause of inspiration and gentle reader. Learn to think for your- ever, there are a number of short rests self. Do not accept implicitly what you within a phrase which must not be utilized are told but, turning on the searchlight for inhalation. On them the melody is of your intelligence, argue whatsoever only interrupted by momentarily stopping the subject in question, in your lessons, the respiration. When a long rest is at demanding to know the why and whereyour disposal, please do not wait till the fore. And if you cannot elicit a clear last moment to fill the lungs. answer, conveyed in lucid terms, rest as-2. Always breathe before a long sussured that the person who professes to tained note. If two or three short notes teach you will never be able to impart come before a long one, all of which are to be sung over either one or two or knowledge to you, three different words, but connected in

expiration. Engrave this on your mind, course, replenish the lungs. Often how-

THE ETUDE

Of all the vagaries that were ever nossessed by a singing teacher the fol- their sense to the word under the long lowing is the wildest and most novel one: note, let the breath be taken before the

Mr. X. announces and advertises that two or three short notes preceding the by means of tape measurements and the long one. correct answer to 33 questions arranged in the form of a questionnaire, he classifies and determines the quality and the abbreviating the value of the note precompass of the voice, predicts failure or ceding the inhalation. The following success. These are some of the interrogations: During childhood were you especially fond of playing with dolls or did you prefer the out-of-door games? During early childhood were your fancies especially humored? What are your domestic tendencies? Are you politically inclined? Which parent do you more resemble in feature and temperament? Are you moody? Are you a good mathematician? Are you religious? etc., etc. The teacher of the Art of Singing was

hitherto supposed to have had a general cultural and musical education; to possess a sound, refined and highly cultivated ear, and the ability to sing himself. It was assumed that by means of his exceptional ear he is enabled to distinguish between the different sopranos and contralto; between tenor, baritone and bass. It was accepted that through his delicate perception of sound he recognizes the good tone from the bad one, the beautiful tone from the ugly one. It is, or has been, generally acknowledged that the science of psychology plays an important part in the teaching of singing, furnishing the teacher with the means to determine the extent of the student's intelligence after, not before, he has had him for a little

But all this is discarded, contemptuously thrown away as superannuated. The tape-measure, the yard-stick is King. So-and-so many inches will tell you whether you are a Soprano or a Contralto. And the size of your kid glove or that of your collar (two others of the questions) will determine whether you will make a success or a failure as a singer.

Since figures cannot lie, the results of the measurements, in all probability, being favorable to the candidate, he need not even work hard. Nature herself foreordained him to become a singer. Let nature then take her course.

(), ye shades of Porpora, Lotti, Pistocchi and Bernacchi! The question: "Where and when shall

short ones, one would, as a matter of sible;" and a few bars later, "still faster."

row of tones spreading over a number of hars, as in Bach's or Handel's music, one may separate its syllables for breathing 9. Never breathe after but before the conjunction "and" or any preposition. These do not by any means exhaust all rules on breathing, especially when it be-comes psychologically important to do so; but for most practical purposes they To take up and move in a new direc-

3. Where there is no rest, the time

necessary for the inspiration is taken by

4. It is always safe to take a breath

before unaccentuated notes, provided that

the syllables of a word are not separated.

5. If an upward moving run is inter-

rupted by a low note and a downward

moving run by a high note, breathe be-

fore the low, or the respectively high

6. In most cases one may breathe after

7. In syncopation, provided the word is

not broken, breathe after the longer note.

Although I have heard singers dividing

a word in two to take a breath, it is not

8. Should a word, however, underlie a

note must come on time,

long-sustained notes.

ouffice

tion does not always mean progress. It often is identified with retrogression. Not very long ago a colleague remarked to me that "we don't teach singing the old way any more. It is too slow. We now have means by which we accomplish our ends much quicker." I did not care to argue with her. We did not stand on common ground. There is no royal road to anything. The study of singing, the cultivation of the voice, require a sufficient length of time for full development. If the singer has to master difficulties unknown to the instrumentalist, he has also his compensation. He can make himself ready for the public in less than half the time than that required by the instrumentalist. But, of course, the true artist never stops studying. Life is short and Art is long. He will devote himself to it as long as he lives, and longer-if he I breathe?" is often heard. Here follow a have the chance. Analogous, this, to the tempo mark Schumann has in one of his 1. Wherever there are rests, long or compositions. It says "as fast as pos-

#### Singing and Smoking

Because certain grand opera artists throat, preferring song to smoke, each of resemble human volcanoes, belching forth them evanescent enough in itself. If I smoke in clouds, many have assumed that were to make a career upon the stage l who finds it hard to break off.

which I found somewhat irritating to my c'garette."

smoking is not injurious to the singer, was determined to put aside everything Singers who have tried it and have then that might interfere with it. I had given it up invariably report that their smoked for years, but after four days of voices seem to be benefited. David Bis- successful struggle I abandoned the habit pham, in A Quaker Singer's Recollectorever, through the simple expedient of tions, gives a unique cure for the smoker carrying about and putting to my lips, when moved to smoke, the stuh of a lead "About this time I gave up smoking, pencil about the size and shape of a



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#### "A Good Church Singer"

By Albert Cotsworth

THE organist was trying out sopranos. The twenty-sixth came towards him. Young, good looking, simply dressed, with an engaging smile and graceful carriage. She looked promising. His spirits revived and hope whispered.

"Well," he said, "have you brought Hear Ye, Israel?"

She flushed a little. "Yes, I have it.
Has anyone else sung it? I've spent a good deal of time on it, and it shows off So she sang it. Fairly well, too. The

voice, rich in its youthful timbre, con-doned the lask of finish. Then she did an unpretentious song. She made the simple text sound more elaborate than it pel Hymns. was. Still the natural beauty of the voice supplied an undercurrent of appeal which made its way because of the throb in it. The organist was not immune to its charm, although his quick ear detected and "evun," "pepull" and "puraise." There was false phrasing. Many words were shirred and covered. Wrong breathing, too. But the voice purled on in most delicious copiousness with a caress upon certain notes that was individual and

"What do they pay here?" she inquired, composedly, when she finished.

"That's a matter for the Music Committee." He replied : "Your voice pleases

"I thought you liked it," she interrupted archly.
"I do," he said, "It ought to make

a good church singer out of you. Where have you been singing."

"O! I've never sung much in church. I don't want to, and wouldn't now only I need the money. I want to be a conopera. But I don't know what you mean about making a good church singer out of me. Don't I sing well enough to sing in church?"

"Well a number of things are important before one is a good church singer." Then he pointed out kindly certain marked deficiencies. And added: "Now, let us try some hymns, and see how you do them

"O! anybody can sing hymns," she said lightly.

"Can they?" said the organist. "Suppose we open the book at random, then, and try the first one we strike." They struck a fair straight tune, Col-

loquially, the young singer "went on the gave them wrong time. She didn't catch the rhythm at the beginning, and hardly found it at the end. She floundered among the words. She mispronounced them She caught no sense of their spirit or import. She gave no momentum to the music's power over the text. The organist mercilessly went through the five verses, and played the "Amen," which she had ignored. Then he turned

with a quizzical smile.

She looked a bit embarrassed. He was elderly. So he said: "My dear child, you may have to sing a solo once a month and an oratorio number twice a year. But you will have to sing six hymns every Sunday without rehearsal. And your voice leads the congregation. They hire you and look to you' for that. The hymns are the keynote of the church worship. A qualified church singer never slights them. If I questioned closely I would find, doubtless, that friends have

"But, suppose you were applying for a position of typewriting and took a test of dictation and typing. The fact that your manuscript came neat from the machine would not secure you the situation if it contained misspelled words, inaccurate punctuation and sentences garbled. I have to tell you, in all frankness that you cannot hold a quartet position until you learn to breathe better, read better, feel rhythm better, phrase better and, ahove all, to appreciate that it is vital to sing with understanding in church music. Accept this hymn book and study its contents earnestly. Then you will know just why I've had to speak plainly. Practice your oratorio numbers, seek their place in the oratorio so as to sense their mood. Acquire the simple things to be done simply. But don't sneer at the Gos-

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Other parts, too, she "created" in her own inimitable fashion, and she became one of the first singers of the operatic world. Lately she sang in London, and when called upon at her concert for an encore she came on the stage and, like a flash, threw herself into the familiar pose of "Carmen," the great audience, recognizing the pose even without the costume, burst into a storm of applause and delight. Mme. Calve's career should be an inspiration to all singers who are laid stress on the fact that you have a meeting with more "bumps" than "boulovely voice, so beautiful that it does quets." If this indomitable soul sucmuch for you. It pleased from the start ceeded in the face of difficulties, so can and disposed me to favor you because anyone who is courageous enough to per-





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THE subject of Pedaling in piano playing is an engrossing one; much discussed and argued and in so far as the writing or printing of music is concerned the argument almost invari-

ably hinges on the method of marking. As a matter of fact the true solu-tion of correct pedaling hinges on in-telligent discrimination of harmonic effects or relations. It is therefore, more a question of hearing than of seeing-this is true, whether a player is or t learned in the theory of music.

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## Department for Organists

Edited for June by HAMILTON C. MACDOUGALL, Mus. Doc. Professor of Music, Organist and Choirmaster, Wellesley College

"Let the Bass of Heaven's Deep Organ Blow."—MILTON

## Organ Solos and Accompaniments when Played from Two-Stave or Piano Copy

IF all the music the organist had to use in the church service were written on three staves, with complete registration and pedaling, this article would be quite unnecessary. The inexperienced organist and the pianist who is called upon to officiate at the organ while the regular player is away have to cope with many difficulties growing out of the copies they have to use for their accompaniments and solos. These often give rhythm becomes indistinct. But of that them no help whatever as to registra- more later. tion, as to the manual to use, as to when to use the pedals; they often include passages that go outside the compass of the organ keyboard; they must be adapted or arranged for the instrument. There are, first, those accompaniments that are written on two staves and intended for the piano; second, those accompaniments to anthems intended for solos the pedal has a tendency, if sus the organ, but with no pedals indicated, tained, to pull down the voice, to make and with very little registration marked; the accompaniment drag and sound thick. mird, vocal solos, duets, etc., sung at the offertory and accompanied often, indeed usually, from copies made with attempted. At climax points a sustained straight piano accompaniment; fourth, arias and choruses from the oratorios with the accompaniment condensed from the orchestral score, and hence subject to adaptation; fifth, the various preludes, postludes and offertorics, originally for the piano, but susceptible of arrange- pedals.

#### Piano Accompaniments on the Organ

In playing piano accompaniments on the organ we may well take into account the damper pedal. This gives a solid background of sustained harmonies against which the melody, arpeggios and rhythmic figures are projected. Something has to be added, when played on the organ, and this something to be added will usually be a chord or series of ohords. As an example, take the grpeggio passage on the last page of Gounod's There is a green hill. To play this as it stands is ridiculous. The notes of the arpeggi will sound like leaves blown about the dusty street in a windy autumn day. Let the left hand play a chord suggested by the arpeggio, while the right hand attends to the arreggio itself. It may be necessary to modify the arpeggio itself, as indicated in the illustration as played,





[A word of caution may not be amiss: do not tie notes if, through the tieing, the

#### Using the Pedals

It is not easy to know when the pedals may be effectively used. If the organist has some orchestra experience, particularly if he has played cello or bass, he will have some idea when the nedals are called for. In accompanying A staccato pedal here and there (as if pissicato) is about all that ought to be pedal is effective for a chord or two. These remarks apply to the 16-ft. pedal only. If there is a melody in the tenor of the accompaniment the left hand will play the melody while the fundamental bass will, necessarily, be taken care of by the

#### Accompanying Anthems

In accompanying anthems from a twostave copy the lay-out will be more organlike, and the difficulties will consist in registration, choice of manuals, use of pedals. It is well to avoid playing too loudly, especially when accompanying a solo voice; the sustained organ tone will easily drown out the voice. Singers differ very much in their desires as to strength of accompaniment; if singers are likely to sing off the key they will prefer a strong accompaniment; they will ask for a "support," but what they really want is something that will keep them on the nitch A soft 4 ft flute tone or better still, a violina 4 ft, is excellent for the nurnose since it does not involve a loud accompaniment. The 16 ft. stops will induce flattening by the choir. Accompaniments for a solo voice will naturally be played on the Swell or on the Choir it the latter is enclosed. At climaxes loud chords, if staccato, will not be too loud for the solo, but this is an effect that qualit to be used sparingly

#### String Accompaniments

In accompanying Violin or Cello solos in festival services avoid string or reed stops in the accompaniment; stops like the Open Diapason, Stopped Diapason will be found useful. The Oboe or the

Vox Celestis do not blend with orchestral strings. Be sparing also of the pedal 16 ft. Observation will help to decide what stops are more suitable for the various solo voices the tuttis, etc.

#### Obbligato Accompaniments

Good judgment is necessary where the accompaniment (as in the case of many of the festival anthems of the English school) has an independent part and is of real value in itself. The temptation to "go it" is great; but the organist ought to remember that after all "Where MacGregor sits there is the head of the table." In other words, the voice or voices are the thing, and the organ must not arrogate to itself the chief place, even with an obligato accompaniment.

#### Offertory Solos

To accompany the offertory solos from a piano copy is a very ticklish task, demanding all the resources of the organist. What was said a moment ago about the damper pedal must be kept steadily in mind if the accompaniment is to sound organ-like. The left hand part offers many difficulties. Take, for example, the following. (Note that the sustained element is supplied by the left



#### Thick Chords

Thick chords on the organ are not necessary to give a full, rich effect, although there are many pieces (Guilmant's Grand Choeur in D major, for example) where they are employed with much success. In the two lower octaves of the manual compass they sound muddy. Illustration 4 suggests a way in which they may be transferred to our instrument





#### Flements of an Accompaniment

It will be seen on analysis of any accompaniment that there are in it several elements, each of which will probably have to be represented in the or gan. There are (1) melody and accompaniment; (2) rhythmic movement; and (3) characteristic phrasing. These may not all be present; sometimes they are merely hinted at in the piano, and must be supplied by the organist. In il-Justrations 5 and 6 the piano only suggests the continuous accompaniment, but this is worked out consistently in the







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the voice melody; sometimes the ac-the voice melody; sometimes the ac-accompaniment has a counter-melody, accompaniment has a counter-melody, son of one of Handel's own scores with which must be brought out; in either case the melody will be played (usually) on one manual, and the accompaniment

The rhythmic movement, if pronounced, must be reproduced with fidelity on the organ. This may involve some alteration of the printed music. We may generally set down as a principle, however, that direct imitation of the rhythmic movement as printed ought to be attempted first. The tremolando though not strictly a rhythmic movement, is one of the most puzzling of the orchestral idioms to be translated into terms of the organ. Illustration 7 is a suggestion as to a possible treatment. It will be noticed that as played we have (1) melody in the bass; (2) motion in the remolo in the inner part (r. h.), and (3) a sostenuto clement in the whole notes



#### Melodic and Rhythmic Figures

The characteristic phrasing ought to be carried out on the organ even if it seems a trifle unorgan-like: it is better to err a little bit in the latter direction than to lose the phrasing. Often an organist is reluctant to reproduce literally a bright staccato figure on account of its seeming bad taste. All combinations of legato and staccato, especially if in a reproduction for piano from orchestral score, ought to be as faithfully rendered as is possible. It may be that orchestral figures may be suggested only through some modification of the original, but much depends on the judgment and good taste of the organist. In illustration 8 we see a passage, apparently unorganlike, with marked phrasing, much staccato, and with the sustained element missing. The organist will have no excuse, however, for failing to play the passage as written.



#### Accompanying Oratorio Music

We now come to accompaniments to oratorio choruses, solos, etc. If the organ takes part with orchestra in The Messiah or Elijah the organist need only organ furnishes all the accompaniment the case becomes much more difficult. Let us look at some of the choruses and solos in The Messiah and note some of the problems involved.

If the reader has ever heard a performance of The Messiah with adequate orchestra he will have noticed that the rapid, brilliant passages are not played with the organist's legato, but are detached-that is, they are played with a bow to a note. This results in a nonlegato rendering of considerable bril- gan voluntary. Choose pieces (1) in liancy. Refinements of orchestral phras- not too quick tempo, that is, not so quick

Sometimes the accompaniment doubles ing were lacking in Handel's day. This a modern one by Tschaikowsky or R. Messiah like the following is difficult:



One must not do them legato for at least three good reasons. (1) If played legato they will not imitate the orchestral phrasing; (2) they will infallibly be blurred on the organ; (3) while some of the groups can be played legato others cannot, hence it is best to choose that method of execution that will be consistent throughout. The groups of sixteenth notes in For Unto Us will easily seduce the player with a legato inconsistent with the left hand part and with the whole spirit of the movement.

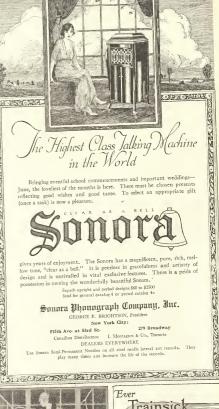
In considering The Messiah one must choose between the W. T. Best edition and the older Vincent Novello edition, both published by the modern house of Novello. The former is much more difficult to play from, but more logical and consistent. A player of modern executive powers will be well advised to play from the Vincent Novello copy. Many of the best modern American editions are improved reprints of this edition. The Presser edition, for instance, embodies the best ideas of Best and Prout.

#### Piano Music on the Organ

A good many pieces written for the piano have much in them that recommends them to the organist. Some of the Mendelssohn Songs Without Words, many slow movements from piano sonatas and symphonies; some of the Chopin Nocturnes, much orchestral music without too much movement or too much elaboration-these are used by all organists.

Some clever players will attempt anything on the organ, and it cannot be gainplay the organ part as written, but if the said that one may learn the capabilities of the instrument in this way quickly and interestingly; one will, after a while come to note the things that are impossible, those that are possible, but not effective, and those that are both possible and effective. Experiment and the criticism of a judicious friend or friends are the indispensable factors in a decision. Much depends on the instrument. If it be modern, marvels may be accomplished

A few general hints may be of help in the choice of piano pieces for the or-





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What has been said in this article has been merely in the way of suggestion. The problems presented will have other solutions, no doubt; every organist of experience will have his own way of playing the kinds of accompaniments that have been described. The general princitals. Choose pieces whose effect is ciples involved, however, will, in all cases, be the same. Melody and accompaniment must be distinguished and adequately treated. As regards music written for piano or for piano accompaniment, the influence of the damper pedal is to be noted and allowed for, and those things hinted at or involved in the music, but to the shimmering indefiniteness and not expressly written, must be worked out by the organist.

In Conclusion

#### Mozart as an Organist and Organ Writer

VERY few organists have the idea that, play on an instrument with no sweetness, except for the F minor Fantasia written no expression, which allows of neither for a mechanical organ. Mozart ever piano nor forte, but goes on always the wrote anything for the organ. Mr. same'" "All that has nothing to do with Frank Sawyer tells us 15 organ sonatas it. To my mind, the organ is the king have been published by Breitkopf & Har- of all instruments." "Well, do as you tel in their complete edition of the works like!" of the composer of Don Giovanni.

down at the King's organ.

man like you, a clavier player, willing to

zart's own words:

as to suggest a dance movement or to in-

Mendelssohn's Spinning Song, from the

Songs Without Words, is a picce of good

music, but in too quick tempo for church

use. Choose pieces with the chord ele-

ment prominent; one's thoughts turn

naturally to MacDowell-and many of

his pieces are useful for vesper organ re-

not too closely bound up with the damper

pedal, and do not attempt those that are

characterized by much melodie detail.

Pieces in the modern harmonic style (for

example, Debussy's delightful Clair de

(une) do not come out so well on the

organ, unless composed for it. The un-

yielding organ tone does not lend itself

opalescent half-tints of such music.

duce undue exhilaration in the hearer;

Mozart became organist and Deputy Mozart (born January 27, 1756) must Capellmeister at Salzburg Cathedral at have begun his studies on the organ at salary of 500 florins. He had to play the a very early age, since we find that organ at festivals, for accompaniments when only seven years old he performed and interludes at set places, these giving in the chief churches of the towns him an opportunity for improvising, through which, in his early travels, he which he loved. The Cathedral had a passed. Mozart's father was an excel- large organ at the back of the entrance, lent organist, and the gifted boy, no four side organs in front of the choir doubt absorbed with eager readiness and a little choir organ below the choir, everything his father taught him. We where the choristers sit. The large orread, "At the monastery of Ips, while their gan was used for grand occasions and traveling companions, three monks, were for preludes; there was also an orchessaying mass, Wolfgang mounted to the tra. organ loft, and played so admirably that What is the style of these sonatas? the Franciscan friars and the guests they They consist, each of them, of a lively were entertaining rose from the table movement of moderate length in two and came, open-mouthed, to listen to parts and in regular sonata form. The him." Another account is, "Making an subjects are sometimes very pretty, the

excursion to Heidelberg, Wolfgang treatment is free and skilful. They are played the organ at the Church of the usually written for two violins and 'cello, Holy Spirit, and so astonished his audi- to which the organ part is added. Jahn ence that the Dean ordered his name to is the authority for the above descripbe inscribed as a memorial on the or- tion, as I have never seen the works in gan." And when he visited London he question. I am inclined to believe from played before King George and Queen Jahn's description, that they are written Charlotte, and is recorded as surpassing very much as Corelli's sonati di chiesa his own clavier playing when he sat and sonoti di camera are written, with the burden of the music taken by the An interesting side-light on Mozart's strings, and the organ filling in from a feeling for the organ is given by Saw- figured bass.

yer in a quotation from Mozart in Mo- It is interesting to know that Mozart was such a skilful organist that he "When I told Herr Stein that I should shared with us the responsibilities, the like to play upon his organ, for that I annoyances and trials of the organist's had a passion for the organ, he was life, and that he has left us some music greatly astonished and said: 'What! a for the instrument that he admired. H. C. MACDOUGALL.

#### Keeping Step with the Bridal Chorus

By Gertrude M. Walker

HAVE you ever played the Bridal of ten you will find that they are march-Charus from Lohengrin at a rehearsal ing one step to a beat. Then quietly exfor a wedding in the correct Moderato plain that they should take one step to tempo that is required of the musicians two beats, as: in the opera, and then had one of the participants ask that the march be tried over again and the music be played much Step slower? If such a happening ever comes to you play the march again and watch



Result-a beautiful march in the proper their steps, to see if they understand the tempo and everyone highly pleased, incorrect step to the beats. Nine cases out cluding the organist.

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#### The Duties of the Music Committee

By John A. Van Pelt

if it is to be a working force, is just as well to the front all the time, interest important as the careful selection of the within the organization will die out. director or organist. The music commit- Choir parties, excursions to beach or tee should not be made the dumping country picnics, even an occasional candyground for what is left over after other pull and popcorn after a rehearsal, are church offices are filled. Put persons in things that go far towards keeping up that are a success, persons of ideas and the interest of the choir members in their tact. They need not necessarily be mu- organization. The church should see to it sicians, but should such be on commit- that the wherewithal is forthcoming to tees they should have breadth of vision, carry out these social activities. generosity and caliber. Otherwise the . The church that takes the narrow view best of choirs with the best of directors that the young people should contribute can go to pieces. Above all, the music their services to choir work wholly as a committee should be composed of men matter of religious duty is a church whose and women in favor of music and of choir is fore-ordoined to failure. All good music.

this marked degree of interest shown, no well as church-to failure. one can understand why the choir is not a success!

get a new director, or organist, or to ual pride which its members find possible climinate the music entirely. There is a to enjoy in a choir of such limited mempreponderance of shifting of responsiility in our church work, and it reaches its climax when an organization is ineffi-tion to any direct pleasure derived in the

should start with the committee and then up its membership. with the choir.

can give is in planning and carrying out pressed by the pastor, the music commitsocial activities for the choir and other tec, members of the congregation; and, young people of the church. From the above all, helpful cooperation between pastor to the janitor, every one concerned these and the director, organist and choir should realize that the choir is a social membership, making for "atmosphere,"

ship, service, education and training. From The Church Chair,

THE selection of the music committee, However, if the social idea is not held

work and no play makes Jack a dull boy; Duties of music committee: The small- he was created that way, and as a normal est duty of the committee is to hire and human being he has a right to expect comfire. (This may be news to many.) Such pensation in one form or another for committees usually consist of from three services rendered. He may not express o five persons. The chairman transacts this feeling in so many words, or even acthe business and is held responsible. The knowledge that he has such a feeling. But activity of the others usually consists in consciously or unconsciously he does posbeing reminded yearly that they are on sess it. And it is the lack of recognition roff of said committee, or in noting new of this psychological fact that has doomed faces in the personnel of the choir. After many a choral organization-secular as The professional choir is paid in money;

the amateur quartet choir of the small The only move is too likely to be to town church is paid through the individbership as to make the personal equation recognized; but the chorus choir, in additraining and service singing-which is a If the music is to be a success, the sufficient appeal to but a small percentage director must be sure that his music com- of members-must receive its compensamittee knows its duties and responsibilition through some form or forms of soties to the choir; otherwise his coaching cial enjoyment appealing to those making

Moreover, encouraging appreciation The greatest assistance the committee means much to a choir, appreciation exasset to the church and its young people. the right spirit and service, contributing The choir contains the element of wor- to the common good of all concerned.-

#### Susie and Her Piano

By Arthur Troostwyk

AMERICA is the only nation in the will break a baby grand to ride, make it world where the average family can canter, and fox-trot and prance; give it spend five hundred dollars for a piano, the musical third degree; or an under-the sole purpose of which will be to standing of the frightfulness of her annoy the neighbors for three or four crimes against music. years while Susie is growing up; after

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which time it will serve, once in a fort- "artists" by the hundred. "Painters" of night, for father to tap out Over china and of wood; "Masters" of art, There, with the index finger of each who burnt Gibson heads with a hot poker on an imitation tennis racquet, and gave it to their beloved for a birthday gift. Without thought of what was beautiful, or of what was fitting, or of the real essence of art, we shunted our young onto art sidings like mere box cars, The piano is a wonderful instrument, crammed them with loads of psuedoand a lifetime is too short a time for the artistic junk; and forever discouraged industrious, eager student to master it. them from having any appreciation of But in this country any Miss of sixteen, the finer things of life, by making "art"

be obtained with the same expenditure. No organist or singer has any right to the unbiased approval of such musicians, ADAMS in The Consoli,

be allowed to hold down a job without musicians are well known.—Frank S.



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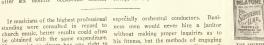
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## Department for Violinists

Edited by ROBERT BRAINE

"If All Would Play First Violin We Could Get No Orchestra Together."-R. SCHUMANN



#### Sensible Care of the Violinist's Fingers

THE violinist has but two thumbs and eight fingers. These are the tools of his trade and it is the highest degree necessary that they be kept in a state of the greatest efficiency at all times. If they cial nature. are not, the hand is like a machine out of repair, which will not work, and is consequently of little value. Many of the great concert violinists whose earnings run into thousands of dollars a year, have their fingers and arms insured, for large amounts, one policy having been written for \$50,000. All kinds of policies can be obtained for this purpose, from ordinary accident insurance, which insures against the actual loss of one or both hands or arms, to policies which insure against disability of the hands, arms and fingers from any cause whatever. It is astonishing how long the arms

and fingers will retain their efficiency muscular work daily, of several hours' with good health and the proper care. duration. We often find great violinists who are able at the age of sixty or seventy to perform violin compositions requiring enormous finger dexterity, and fine bow technic. Snohr, the great violinist, retained his full powers long after he reached the age of sixty. Joachim, Ole Bull and Sarasate were concertizing and playing great concertos when their hair was frosted and the age of sixty had been passed. Many other instances could he named of violinists who retained their finger action and bow technic to an adtanced age. In our own country, Bernhard Listeman and Henry Schradieck died in the harness at an advanced age, while Maud Powell was concertizing up to the age of fifty, when her death oc-

#### Liniments

partment for some medical preparation which will limber up their joints and muscles so that they can play fast pasoil, prepared by "Cayuse Pete" in the wilds of Arizona, which being rubbed on

may do some slight good, but not much. and various foods supposed to cause the and likely kills the microbes causing the It is the massage and not the liniment trouble. It must be admitted, however, which helps, Serious finger and joint that this dieting, combined with the use troubles are far from being of a superfi-

The violinist who would keep his arms and fingers in good condition must look carefully to how he uses his fingers when not playing the violin, and to his general health and condition. He cannot expect to do heavy muscular work, and heavy lifting with the arms and fingers, and retain that delicate agility so necessary for violin playing. Examine the fingers of a day laborer, and see how they are stiffened, and made clumsy by his long hours of daily toil. Of course, occasional very short periods of heavy muscular work will not have a serious effect, but what I am speaking of is heavy

without gloves on a cold winter's day will get the fingers into an almost paralyzed condition, so that it will be almost impossible to play the violin until little time. Exposure of the fingers to Concert violinists en tour, who must face all kinds of climates, make it a point to provide themselves with fur gloves, with the heaviest fleece lining they can find to protect their fingers.

But it is to the so-called rheumatic troubles, especially the terrible arthritis People often write to the violin de- deformans, that we must look for the principal finger and joint troubles. How often do we see people with stiffened, enlarged and twisted finger joints caused by sages. They seem possessed of the idea arthritis. For a long time the medical that they can get a bottle of rattlesnake people believed that this affection came people believed that this affection came from crystals of uric acid deposited by ess. The hands are placed in an appara-

of various drugs, seldom produced cures. The latest medical opinions seem to lean to the theory that these painful, enlarged, and stiffened joints are caused by the action of germs or microbes which deposit lime, ŭreates, phosphates, etc., or other mineral products in the joints, a good deal as the coral insects build up reefs. This prevents the free action of the joints, just as rust would affect the working of a hinge on a barn door. En-largement and stiffening of the joints from this cause are extremely common.

York Orthopedic Institute informs me this nature is the injection of a serum, a way that it was forced back towards its administered hypodermically. This is normal shape as used in playing, a little supposed to kill the microbes causing the more each night. The finger had become infection, and is said to be successful in stiffened so that it could not be bent about 75 per cent. of cases. The infec- sufficiently to assume the proper position Long exposure to the cold, without tion comes very frequently from infected on the fingerboard and the execution of wearing heavy gloves, is also injurious to the fingers. A drive of several hours advice which rheumatism specialists give stops was impossible. their patients at the present day is to have an X-ray made of the teeth, to sec if there are any which are abscessed, or are afflicted with chronic inflammation the fingers have been thawed out for some at the roots. All such teeth are removed, and permanent improvement usually folyears seems to get them in a more or removed. It is probable that this matter less permanently stiffened condition. and that good teeth are needlessly sacrificed in many cases, but the best authorities are unanimous in stating that a badly abscessed tooth is a dangerous source of infection, and is likely to cause rheumatic troubles and stiffening and painful condition of the joints. In extreme cases, all the joints of the body are affected and the sufferer is obliged to lie helpless in bed for months in great pain.

fingers and hands with any good liniment red meats, alcoholic liquors of all kinds, remarkable effect in limbering the joints tion is paid to it.

trouble. Rubbing and massage and bending the joints also seems to be followed by good results. By the constant bending and manipulation of a very stiff joint, in many cases a new articulating surface can be formed in the joint in time, so that eventually it attains almost to its former elasticity. A violinist suffering from a stiffened joint informed me that he had obtained good results by manipulating the joint ten minutes twice a day while the hand was held in water as hot as he could bear. The index finger of his left hand would not close, owing to a stiffened condition resulting from arthritis. He A specialist on the staff of the New got it back almost to its normal condition by bandaging it every night (after that the latest treatment for trouble of soaking it in very warm water) in such

#### Swollen Joints

The violinist who discovers that his finger joints are swelling, and becoming stiff or painful, should not neglect the matter for a moment, as in time it might the cold over a period of months and lows, because the source of infection is take away his livelihood, as it has that of thousands. He should consult a physician at once, a specialist in rheumatic troubles, if possible, or at least the best informed physician he has access to. He should have his teeth looked after by a good dentist, and look after his general health and habits with the greatest care. After the joints become much enlarged, it will be much more difficult to remedy the matter. Even if a cure is effected, and the joints become flexible again, the enlargement will remain, but if the fingers Another treatment of great assistance are not too much twisted, the finger in stiffened joints is the "baking" proc- technic will often not be much impaired This matter of enlargement of the joints the blood in the finger joints and thus tus, which can be heated to a high temthe fingers will lend them wings. In this deforming them. The treatment used perature by electricity. This brings on extend over a period of years. It often they are mistaken. Massage of the was a strict diet, eliminating the so-called profuse perspiration, and the heat has a comes on so slowly that not much attenperature by electricity. This brings on extend over a period of years. It often

#### A Left-Handed Freak

AN Illinois correspondent of THE ing in this position would be extremely One such armless violinist learned to play revolved rapidly, driven by the footpower ETUDE describes the playing of one of his neighbors, who is left handed, but has learned to play the violin by ear as ordinarily arranged for right-handed violinists. Left-handed violinists invariably have their violins rearranged with the strings reading E, A, D, G, from left to our correspondent describes would come right, which is exactly the reverse of the under the head of "freak" playing. With normal position of the strings. The bass sufficient practice a limited amount of bar and sound post also change places, so violin playing can be done with any sort that the post will occupy a position under of arrangement of the strings. the E string in its new position and the bass bar under the G string.

a limited extent with the bow held in the left hand, when the strings occupy their normal position, as when the instrument is used by right-handed players, but play- was fastened on a low stand on the floor. and answered the purpose of a bow, as it board had been fitted. As might be sup-

sages would be practically impossible, since all violin technic is arranged so that the E string shall be nearest to the bow hand, with the A, D and G following in regular order. Such playing as

A small volume could he written on "freak" violin playing. A man without Of course, the violin can be played to arms learned to play the violin with his feet, fingering with the toes of his left foot and manipulating the bow with the toes of his right foot. The instrument

awkward and tiresome and many pas- pieces of considerable difficulty and made of the player, on the order of a scissora small fortune in vaudeville. In vaude- grinding machine. The fingering was ville "freak" violin playing seems to done in the ordinary manner, the posiplease the audiences more than legitimate, tion of the violin against the wheel being artistic playing. The man who can fiddle slightly changed as each string was rea reel on a fiddle made of an old cigar quired. box or a jig while standing on his head In Europe a vaudeville performer made is sure to bring down the house. At a fortune by playing the violin, using all Coney Island, N. Y., I once heard some sorts of articles, such as a cane, umremarkable violin sounds coming from brella, overshoe, yard-stick, long pastea booth on the beach. Investigating, I board box, etc., as a bow. On each of found that the player was not using a the articles he had arranged a rosined bow at all, but was holding the strings surface, sufficient to set the strings in of the violin against a wheel covered vibration. Another performer had a with some kind of a fabric. The rim of human skull, which served as the body of the wheel was well covered with rosin the violin, to which a neck and finger-

it into vibration.

THE ETUDE

experiment it has been found that the tuned in fifths, as it left the hands of best results are obtained by four strings Stradivarius.

posed, this produced rather doleful music. tuned in fifths, G, D, A, E, from left to Then there are Chinese and Arabian fid-right for the right-handed player and dles, with their single string and a tone vice versa for the left-handed. All kinds like a lost feline soul in the cat hades. of different tunings have been tried, as Violin music (such as it is!) can be pro- well as extra strings and double strings duced wherever there is a string stretched and every conceivable device to improve tight, with any kind of implement to set the tone and compass of the violin, but all these things have been discarded, and After three hundred years of study and we have to-day the four-stringed violin,

#### Helpful Handicaps

By G. F. Schwartz

HANDICAPS-devices or methods in- hand, while absolutely harmless, is a certended to call forth increased mental or tain means of attaining strength and conmuscular action—are useful if discreetly employed. It is the use of unreasonable schemes or the abuse of plausible ones that is the cause of considerable prejudice against handicaps of all sorts. A safe those who have the use of a viola, and rule to follow is to permit the application of no mechanical apparatus which is capable of forcing or over-straining the muscles.

Handicaps may be considered in three groups or classes: (1) those dealing with position, (2) those having to do with left-hand technic, and (3) those which

deal with bowing. Two of the most obvious faults, especially in the early stages of violin body, and the drooping position of the instrument. To correct the first, stand against a door-jamb with the left heel, the left shoulder and the head just back of the left car touching the wood; a few minutes' practice each day in this position will bring very desirable results. If the violin droops, attach, with a piece of twine, a weight of perhaps not more than a pound to the peg-box; make a reasonable effort to hold the instrument to maintain the violin in its proper posi-ment seem like a relatively easy matter

unlined kid, no longer serviceable; clip off the finger ends back about one-half inch, and trim the wrist so that the metal minutes' practice daily with the gloved on simple rational principles.

ing the flesh and muscles of the left hand into a soft, pliable condition. For who have no prejudice against this instrument, excellent results with difficult stretches and double-stopping may be obtained by working out the passages on the viola, using it as if it were a violinthat is, automatically transposing a fifth lower. Practice with a folded newspaper un-

trol; and it is especially recommended

in cold weather for the purpose of bring-

der the right armpit is a well-known corrective for those, especially beginners, who hold the arm too high. In order study, are the forward inclination of the to prevent the backward movement of the bow, as it is drawn toward the point, stand with the right side to the wall and with the shoulder touching; the hand will strike the wall when the bow approaches the point if it is not in the correct position. Lying flat on the back with the violin pointing vertically upward has been roommended, and will be found very profitable for those who are willing to make the experiment; the edge of a firm couch or a good-sized table or bench will in a horizontal position; after five or serve the purpose; a few minutes' practen minutes' practice it will be discovered that little or no effort is required make the ordinary use of the instru-

Of course, the best "handicaps" or A most useful help in the development means of mastering wrong habits are an of left-hand technic is a glove-soft, alert mind and a resolute will; but even for those who are fortunate in these respects, helps, such as have been suggested. may prove very useful, since they cannot fastener is removed. Ten or fifteen possibly work any harm and are based

him. None of my companions was mu-sically inclined. I might have joined the

high school orchestra, but failed to do so.

Gradually my interest waned, and as a

result, to my constant regret to-day, my

violin lies unused in the garret, and a

talent which would have developed me

into a good amateur violinist, if not a

Wise is the teacher who sees the ne-

cessity of, and provides the means for, the maintaining of the pupil's interest.

Wiser still are the parents who see to it

professional, has been wasted.

#### When Ambition Dies

By Allison Euray

At the age of twelve I started to take ing the entire time I took lessons from violin lessons and at fifteen I was playing Dancla's Air Varies. However, for some reason, unaccountable to me at that time, my interest in the violin began to wane. The truth, as I see clearly now, was that I was standing still. I had reached a stage in my musical development where I had ceased to progress, and the reason was that further progress demanded a greater amount of practice than I was willing to give the time to owing to a great interest in outdoor

What I really needed just then was a good musical environment to give me the necessary inspiration and ambition to tide me over that period. But, to my misfortune, such a stimulus was lacking. My teacher never held a pupils' recital dur-

Heiligenstadt Will both in date and inata meant, Beethoven replied: "Read The groans and loves and triumphs.—VINCENT Tempest by Shakespeare." But in vain D'INDY, "Life of Beethoven."

that sources of musical inspiration are constantly placed in their children's way. There is no enlivening music force like a good music magazine. It is a kind of music bellows which re-kindles the smouldering embers of ambition,

THE sonata in D minor opus 31, No. 2, shall we seek for Caliban, not to say is autobiographical; it is very close to the Prospero, in these flights of passion; the blast of this tempest rages neither on tention. To Schindler, who as a good the island nor on the ocean, it breaks Philistine asked Beethoven what the son- loose in a heart, a suffering heart that

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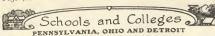
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## Violin Questions Answered

Personally by MR. BRAINE

C. R.—There is no custiror rule as to how long a period a violal student should be used to be used

M. P.—Impossible to judge a violin by the linkel alone. There are hundred of thousauds of Standards and Guarnerius Straduralus and Guarnerius violins are worth many thousand dollars fromline. 2. The nge of thirteen is integrating to start the violin. You ought to starg at once.

R. B.—You might get the Hermann Violin School, Book II, for the study of the posi-tions. It is rather difficult to learn the higher positions without a teacher, but if you hare a sensitive ar, you can no doht accomplish a great deal by your own ef-forts.

F. L. K.—Impossible to estimate the value of a violin without seeing it, just as it would be impossible to estimate the value of a horse, or watch, or any kind of property. Your violin may not be a real Schweitzer, as there are thousands of imitations on the

O. M.—Fourteen years is not too late an age to start your son in violin playing if he has a good ear, and a real talent for music. As you expect to pat him under the control of the contr

An ETUDE Reader—The name of Maggini, the great Italian violin maker, is spelled with two g's. It is impossible to tell whether your violin is genuine without seeing it. There are thousands of imitation Maggin!s.

W. C. S.—We regret that we cannot recommend certain conservatories, and schools of music, which advertise in the Erups, to the exchasion of others. This would hardly he fair to our advertisers.

J. W. B.—Some of the violins by different members of the Klotz family of makers are excellent. Impossible to set a value on your violin without seeing it. There were about twenty Klotz's of varying reputa-tion as violin makers.

tion as violin makers.

L. B.—H. would hardly be possible for me to give you advice as to whether you should recome a where as to whether you should recome a whole as the property of the pro

a nignty sensitive moisean many.

C. R. B.—Hermann Vlolin School, Vol. II, would probably help you with your study for the volume of the probably help you will work study of the postillone without n teacher. There is a good deal of zond material for the first bowlings in which will be a support of the probably suppor

## Reviews of New Books on Musical Subjects

#### Question and Answer Department

Conducted by ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has been neglected.
Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point. Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest or the greater number of ETUDE readers will not be considered

of "pppp i" fuecisis, Hoston, Mass.

A. These signs are modern cangerations: they were never employed with a fuerissistic way to the content of the content of the fuerissistic way to the content of the fuerissistic particles and the content of the fuerissistic particles and per permitted that if it is suppose forty-forty-fitty (i) and pppp means the most infinite-softest ([111]).

practicing I—"IVEXLEND".

A Most decidedly not. The chief use of the metronome is to set the pace at which we are to play, but it is not to be shrwhily tollowed from beginning to end of a bit between the packet of the packet in the packet of the packet o

Q. What is the meaning of a short, horizontal dash placed over or under notes or chords!—Milliam, Arlington, Mass.

A. As n rule, it means that the note or chord is to be held for its full value slightly stressed, nithough it is also frequently used in place of the feature sign (rea), which re-quires the note to be held longer than its time value.

Q. What is meant by "middle C!" Is it because it is near the middle of the piano?

-for it is not the middle note of the voice, or fluit, or violin, etc.—"QUIZ," Birmingham, Ala.

A. It is called middle C because it is the note which is exactly mid-distance between the F (bass) and G (treble) clefts, a perfect fifth from each; incidentally it is the middle uote (the connecting link) between the two staves, bass and treble.

securing upon a scale?—Bans, Foxbore, Mass.
A. A terractord is a series of four notes,
continhing two whole and one half tones. It
major scale to the continhing two whole and one half tones,
and a half) and from G to C (two tones and a half) and from G to C (two tones and a half), is of the continhing to the continhing the continhing to the continhing to the continhing the

Q. I was interested in your lucid exposi-cion of minor scoies. Perhaps you will con of minor scoies. Perhaps you will me for yours. Why is it that, though see learn the melodic minor has a sharped entirely minor has a sharped of mais? May I ask you look to make some piece of maise! May I ask you look to make some piece of maise! May I ask you look to make some phenomenon!—W. B. T.

of maser Mey I are published contains this phenomenon—W. B. P.

A. Research in music is one of the greatest and most valuable factors run and the present of the property of t

of the great and wonderful Bach family (ten of them, from Hans Bach, who died in 1626, down to Wilkelm-Friedrich-Ernst Bach, who died in 1845), including the incompa-rable Johann-Schastian, examples of the melodic minor with the use of the sharpened sixth are multitudinous.

Q. In the eighth measure of the "False Styrienne," by Wollenhaupt, Op. 27, No. 2, I find the Johnson it rill which bothers are. How is this trill played with the sisterenth-model of the sisterenth with sisterenth with the sisterenth with the sisterenth with the sist



A. The trill is played as rapidly as the player's technic will permit. Its notes are not to be measured proportionality to those many the permit of the programme of the trill, the content has performance of the trill; the forugar hadronics the performance of the trill; the forugar hadronics the product of the trill; the forugar hadronics the product of the trill and the performance of the trill; the forugar hadronics the product of the trill and the performance which are played gradually slower. The group of eleven most first beautiful production of the trill and the state of the trill. It is complied to itself, the content is the scale of the trill the product of the trill.

Q. Every time I learn a new song I find it very hard on my throat; it achies, and I cannot continue to sing for long at a time. What is the reason! Is it because I am a poor reader of music! What is the best way to study a snog!—D. J. II., Brown Univ.

A. Yes' that is one of the reason. You make the property of th A. Yes; that is one of the reasons. You

O. My piano teacher does not allow me to study any compositions by Mendelssohn. She sons that they are 'out of date' and do not sere any special purpose. Will they not be helpful to me!—R. B., Providence, R. I.

R. 1
A. There are some excellent compositions by Mendelssohn with which every plants of any precruised section of the processing of the processing

#### Summer Schools SEE ALSO PAGES 428 to 432

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How she attained success will be told for the first time in Mrs. Bond's own words in the September issue of THE ETUDE.

It is one of the most stimulating articles we have ever read and one which will prove of immense encouragement to thousands of people who are beginning their fight for success later in life.

We mention this particular article but it is only one of several of the kind that fairly compel the reader to do more and better work by both inspiring him and instructing him through the experiences of others who have really succeeded.

THE ETUDE for the next six months will be exceptionally fine. Kindly tell your musical friends.



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The compositions may be a Waltz, a March, a Polka, or other similar Dance forms.

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Each composition must bear on the first page the line in red ink "For THE ETUDE Prize Contest."

On the last page the full name, address and age of the competitor at the last birthday.

Attached to the composition must be the following properly signed

guarantee by the composer's teacher, parent, guardian or minister;

whose age is\_\_\_\_, and was to the best of my belief composed and written without adult assistance.

It is unnecessary to send an additional separate letter.

VIII. Compositions winning Prizes will be published in the usual sheet

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No Composition which has previously been published shall be

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"This composition was written by-

VII. Piano compositions ONLY will be considered.

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#### Wild and Tame Music

DID it ever occur to you to think of music as a wild thing? Probably not, for there is certainly nothing wild in lovely soft nocturnes, or pokey old studies. But on the other hand, it is continually "getting away from us" if we do not practice, isn't it? How often have you heard advice from wise old folks, like this (especially in the sum- authority. mer time or whenever we have to give your music slip back."

Now, if it is always watching and waiting for a chance to get away from us (and it succeeds if we give up our practicing), it really seems like a wild thing, does it not?

But what a lovely thing when it is

Perhans it is not the music that acts like a wild thing, but our own ill-behaved hands and fingers. They really are wild sometimes and it would be much truer to say "I am letting myself get away from my music" than to say "My music is getting away from me,"

In any case do not let it happen. See to it that you and your music stay very close to each other and become good chums. You know how-by regular practice-even in the summer time.

#### A Summer Symphony

#### By Anna Barnard Freedley

Across the garden wall The spooky shadows creep When I've been tucked in bed And told to go to sleep.

I hear the meadow folk Who blay a symphony-Violas, drums and flutes (Or so it seems to me).

The harmony is made When heetles ruh their wings-Their wings are musical And sound like silver strings.

A little from's "pee-wee" With bull-frog's deep "gur-rum" Sounds like a sweet-toned flute

Beside a big bass drum. The other folk join in

And sound like violins; The cheerful crickets chirp Whene'er the hand begins.

And so, when darkness comes With shadows long and gray, I lie in bed and hear The meadown music gan

#### The True Art

By Aurore La Croix

ONCE upon a time Mr. Pianist, Miss fingers, that thou playest so many notes Curci? Violinist and Madam Singer were having in such brief space." a hig argument. Many years passed by and Mr. Pianist

"The piano is the king of all instruments," declared Mr. Pianist, with great

Madam Singer was silent, but Miss self. "Pianists have sought to display up practicing for a while). "Don't let Violinist would not let the statement your music get away from you." "Do pass unchallenged. "What thou sayest not let go of your music." "Do not let may be true," she said, "but like all kings, it has many shortcomings. For instance, it cannot draw tears from men's hearts as can my violin."

"Yes," agreed Mr. Pianist; "there are a great pianist. many things the piano lacks, but it is orchestral, and it is the only one that Listener came to see him. "Ah, Listener, does not need assistance from another instrument as an accompaniment; therefore I say that it is the most satisfying,

and I call it the king of instruments." "Well, what sayest thou, kind Listener?" said Miss Violinist, addressing a fourth member of the group.

"Since thou askest my opinion," an-swered the Listener, "the music that pleaseth me best is the note of yonder bird. Hark how the winds make a harnony and the river lendeth its rhythm." thee who didst teach, me, years ago, "But." said Mr. Pianist, "findest thou that only is art justified when it speaks mony and the river lendeth its rhythm."

no semblance to Nature's beauty in out of the heart of the player to the music? Dost thou not feel emotion heart of the hearer." when listening to great works of music?" "Ah, yes; methinks I do," continued the Listener. "But pardon, Mr. Pianist;

And so, dear children, this is a true story. Never play just notes, but try to thine instrument moveth me the least. express your own thoughts and feelings fore, in your music, and Heaven will smile 8, With thee and Miss Violinist there is much that meaneth nought, except as I down upon you and even so you can help marvel at such dexterity and fleetness of to bring joy into this world

#### Walking Rhythms

Most of you go to school and walk there and back at least once each day if

Did you ever try to practice the rhythm of some of your pieces as you walk? The beat or pulse of walking is perfectly regular and even (provided the surface is smooth and the person is normal); so use your footsteps as a metronome and hum or whistle the melodies of your nieces to this beat. It will straighten out lots of crooked places in your pieces, and the next time you have a music lesson you will be pleased to find how your rhythm has improved.

#### Letter Box

DEAR JUNIOR ETUDE:

Ever since I have taken THE ETUDE I have enjoyed reading the Junior department, but as I am sixteen years old I cannot enter the competitions. I hope some JUNIOR ETUDE friend will write me a nice long letter.

often thought of what the Listener had

"Perhaps it is true," he mused to him-

technic at the expense of art, and so the

piano has come to be misunderstood,"

and he set himself to the task of making

a true and perfect art, and greatly did he succeed, for he loved his art.

Finally Fame came to him, and he was

One day after a concert his old friend

I am so glad to see thee again. Remem

ber thou how thou didst humble me one

day, and justly so, for boasting about

te-day I heard thee play and this old

heart of mine is not yet calmed of the

ful music, Never before did I know

"I thank thee, Listener, but it was

varying emotions caused by such beauti-

"Ay, hy," answered the Listener; "but

the superiority of my instrument?"

that a piano could thus sing."

Hoping to hear from someone soon,

Your friend. BEATRICE GEIMER. 2601 Washington St.,

THE G CLEF IS A FUNNY MARK. I THINK IT'S HARD TO MAKE: IT MEANS G IS THE SECOND LINE. BOUT THAT THERE'S NO MISTAKE

#### Who Knows?

. What is a symphony? 2. What is the nationality of Galli-

3. Who was Stephen Foster? 4. Name five of his most famous

5. Who wrote "Lohengrin"? 6. Do the long or the short pipes of a pipe organ make the low tones? What is an anthem?

8. What does a dot mean when placed after a note? 9. What is the meaning of Do, Re,

#### Answers to Last Month's Questions

1. Bach was born in 1685.

2. An opera is a large composition for solo voices, chorus, and orchestra, presented with the addition of action, costumes and scenery.

3. A major interval is an interval in which the upper tone is found in the major scale of the lower tone

4. Flotow wrote the Last Rose of Summer in his opera Martha 5. A saxophone is a wind instrument

used in brass bands and as a solo instru-

6. The first American composer was Francis Hopkinson. 7. Sir Arthur Sullivan wrote Pinna-

R. It is an opera. 9. Dolce means sweetly 10. Händel's Largo.

#### A PLEASANT AFTERNOON (Prize Winner)

One day not long ago, I went walking with a friend. Suddenly we heard a funny noise and turning around we saw a monkey. He was dressed as a man and carried a small cap in his paw. As we walked he followed us until we reached home, and then he followed us right into

I went to the piano and started to play a lively piece, and the monkey, hearing the music, bowed, and then began doing funny acts which surprised us all.

We invited a number of children to our home that evening and the monkey did the entertaining, which every one said they thought was as funny as a real

By advertising, we found that the monkey had belonged to a "grind-organ" man who had died, so we kept him, and had many more pleasant afternoons. MILDRED BURKHART (age 10),

Canton, Ohio

#### Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the neatest Each of the Following Represents a Word and best original stories or essays and answers to puzzles.

Subject for story or essay this month, 'Summer Practice." It must contain not over 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age may compete. All contributions must bear name, age

and address of sender (not written on a separate piece of paper) and must be sent to JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of June.

The names of the prize winners and their contributions will be published in the August issue.

Please comply with all of these conditions and do not use typewriters.

#### Honorable Mention for Compositions

Compositions
Bernies Piccushaw, Beatrie C. Perron.
Virginia C. Baker, Suale Gallon, Mortha
Marchael Kausey, Deris Bender, Mary Allee
Smith, Lenore Mineler, Bitsalech V. Huber
Mary Liesen, Deris Bender, Mary Allee
Smith, Lenore Mineler, Bitsalech V. Huber
Mary Jasephine Bitsalech V. Huber
Mary Jasephine Bitsalech V. Huber
Mary Jasephine Bitsalech Merker
Mary Jasephine Bitsalech Merker
Morton, Siviet Merke Manoue, Hölen
Morton, Siviet Merke Manoue, Hölen
Morton, Siviet Merker
Merker
Morton Steller
Mary Mary Mary Mary
Mine Mahoule, Holen
Mine Mary
Mine Mine Mary
Mine Mine Mary
Mine Mine Mary

#### Answer to April Puzzle

Allegro; Adagio agitato; andante; animato; arpeggio; largo; presto; sempre; tempo; vevace; moderato; maes- Musical Game to Teach Names

#### Prize Winners

Marjorie Warner (age 15), Bradford, Pa.! Esther Kahn (age 13), Elizabeth, V. J. Tessie Bowen (age 13), Bellevue,

#### HONORABLE MENTION

Doris Bender, Mildred Chase, Helen Gordon, Margaret Rice, Gertrude Sheridan, Catherine Green, Ruth Pelton, Vivian Fleishman, Etta Fineman, Susie Gallup, Helen Mills, Gladys Cook, Alice M. Loth, Areita Steffy, Marjorie War-ner, Anna Kopelowitz, Wilma C. Rheinholt, Charlotte Ahrnke, Anna Blum, Barbara Kochensparager, Jeanette Rackower, Virginia Elver, Ruth Elmer, Lillian Fortin, Evelyn Goodwin, Dora

#### of Notes in Spaces of Bass Clef

4

5

#### By Laura Roundtree Smith

A child skips outside the circle saying, "Is there space for me within?" All reply,

"Open the door, come in, come in." The child says,

"The first space, the first space, I can enter any place,"

She names any space and the first child to name the note in that space changes places with her and the game continues.

THE world's so full of happiness That we should eas'ly find it; But if some little thing goes wrong Just start to sing-don't mind it!

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#### A PLEASANT AFTERNOON (Prize Winner) 'Twas the year of 1778. The Revolu-

but still the colonies were undaunted.

officer lived near Valley Forge. On a spent," she fretted. wintry day in February she was alone, when she heard a knock and opening the who asked permission to warm themselves before the fire.

For the entertainment of her guests, music," were his words, and before she on, and she forgot all about her broken could collect her thoughts to answer, the ribs and the gloomy day.

soldiers disappeared the General enjoyed my music!"

MARGARET DURICK (age 12), Fair Haven, Vt.

#### A PLEASANT AFTERNOON (Prize Winner)

3rd Prize

\$5.00

It was a dark gloomy afternoon. tion had brought sadness to many homes Helen Wolf, who had broken her ribs, was confined to her bed. "Oh, I know Anne, the daughter of an American this will be the dullest day I have ever

Suddenly the door bell rang, and her friend Evelyn entered the room. "I am door she was confronted by two soldiers so glad you came," was Helen's greeting. Evelyn smiled, and for an hour the

two friends chatted about recent events. Then Helen whispered something to her Anne opened the piano in the parlor and visitor who at once got up and crossed put her soul into her music. Finally, the room to the piano. At first her when the soldiers rose to go, one of fingers wandered aimlessly over the keys them placed his hand on her curly head. and then she began to sing. Helen lay "General Washington has enjoyed your enraptured as the sweet soprano rippled

When at last Evelyn rose to go Helen But she murmured to herself, "That said, "Please come again for this has was certainly a pleasant afternoon, and been the pleasantest afternoon I have ever spent.

ETHEL FILLPER (age 12). Stewartsville N. I. A DEPARTMENT OF INFORMATION REGARDING

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Annual On Sale Returns and Settlement

The annual settlement of ON SALE accounts is due and expected during the summer months of each year. Early in June there will be mailed to all Schools, Conservatories and individuals having open accounts in our Ledgers at that time, a complete statement, which will include all items sent out ON SALE during the season now closing, and the regular monthly charges not yet paid as well; that is, the items for supplies that have been purchased outright, to be paid for monthly or quarterly and due at the present time. Directions to follow when returning music and making settlement of the account will be found in the envelope with the statement, which should be carefully read and followed.

ONE OF THE MOST IMPORTANT DIRECTIONS IS THAT THE NAME AND ADDRESS OF THE SENDER MUST BE WRITTEN OR STAMPED ON THE OUTSIDE COVER OF EVERY PACKAGE RE-TURNED. The emphasis we place on this detail may seem unnecessary to some of our patrons, but we receive hundreds of packages during the year with neither name nor address on the wrappers by which to identify the senders, and we want to do everything possible to the end that the delay and dissatisfaction to all concerned on this account may be avoided or at least reduced to a minimum. The following general rules should be carefully read and adhered to:

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EVERY PACKAGE RETURNED.

(2) In returning music, large packages may be sent by freight, ordinary sired packages by express or mail; the up to four pounds, and then parcel post ates up to fifty pounds, or, inside the first three zones, 70 pounds. Parcel post and express rates vary according to weight and distance. It would be well to obtain and compare both rates in order to take advantage of the lower one. It is almost a rule, however, that any package weighing seven pounds or mor coming from the fourth, fifth, sixth, seventh or eighth zone may be returned at less expense by express, using cither the new regular or the printed matter

that the teaching season ends in May and begins in October, because we have found that we are quite busy enough during the summer taking the short hours and vaca-

Summer

New Music

tions into consideration.

We know that many of our teachers are working because of the large number who request us to send them our regular packages of new music during the summer months. We send out two or three for the piano during the summer, and per-haps one vocal package. All that is not used is returnable, everything charged at our liberal professional discount. Few successful teachers ignore this method of etting new and standard fresh music to use in their classes.

It is quite a mistake on our part to say

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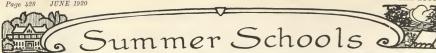
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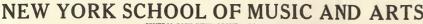
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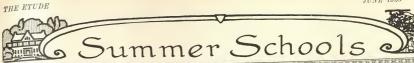
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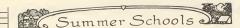
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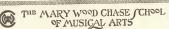
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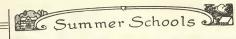
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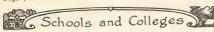
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